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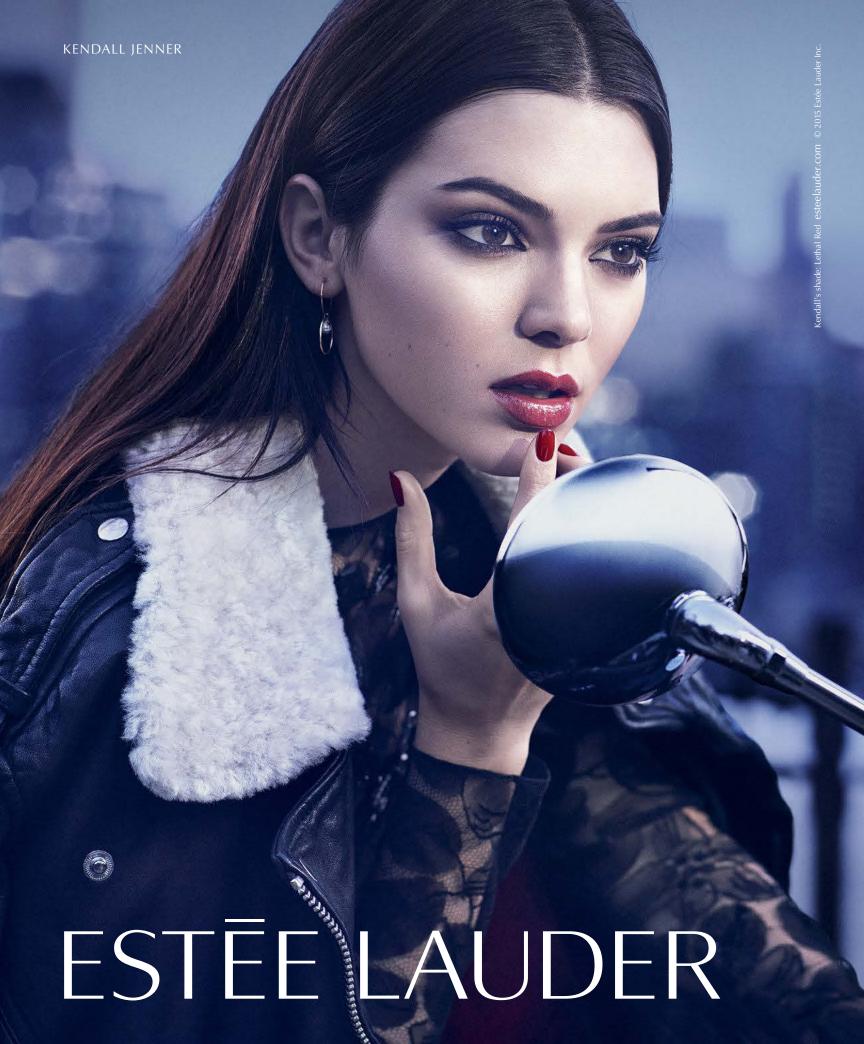
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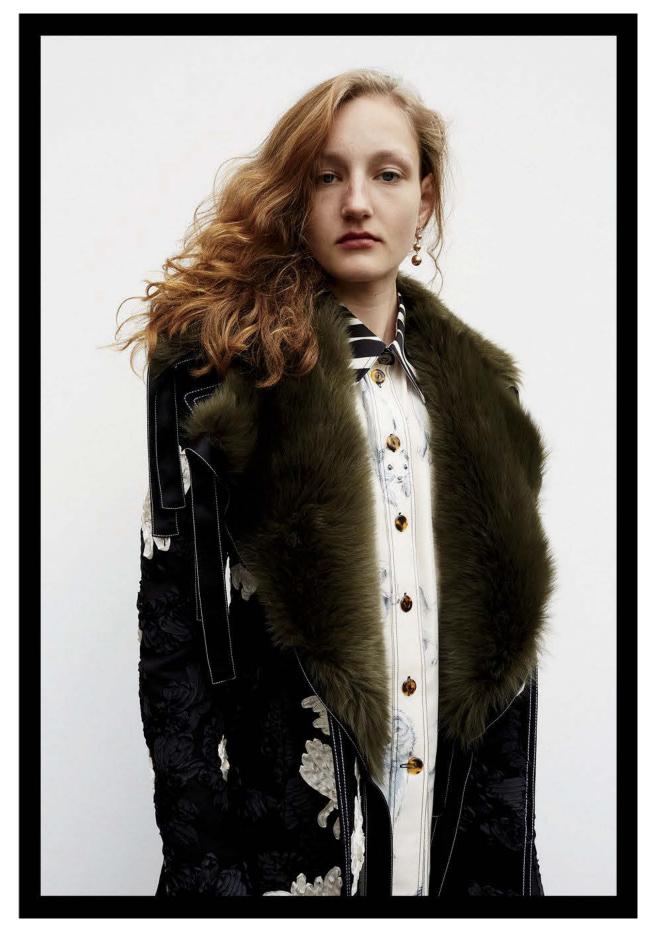
















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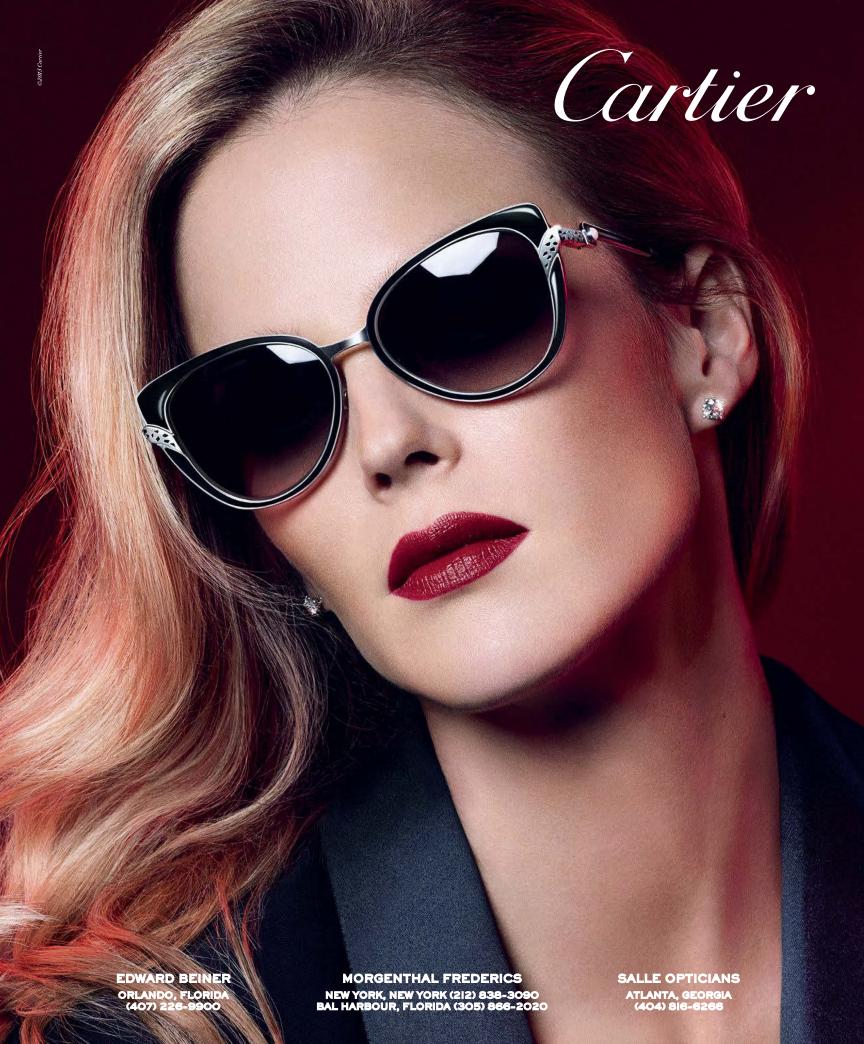
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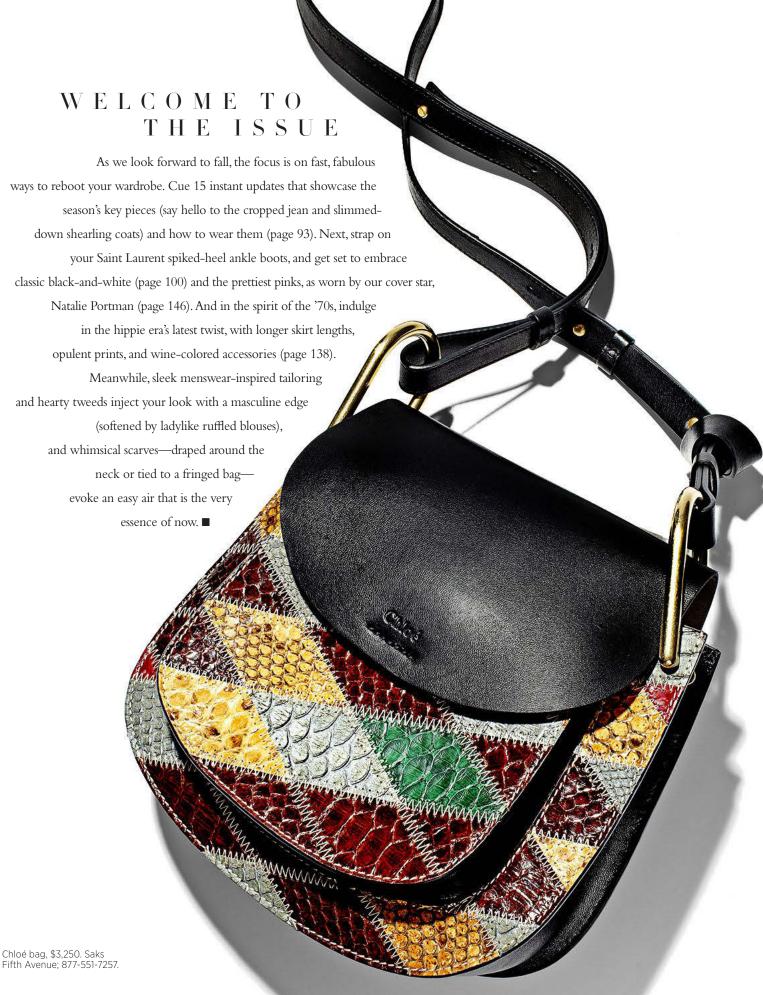






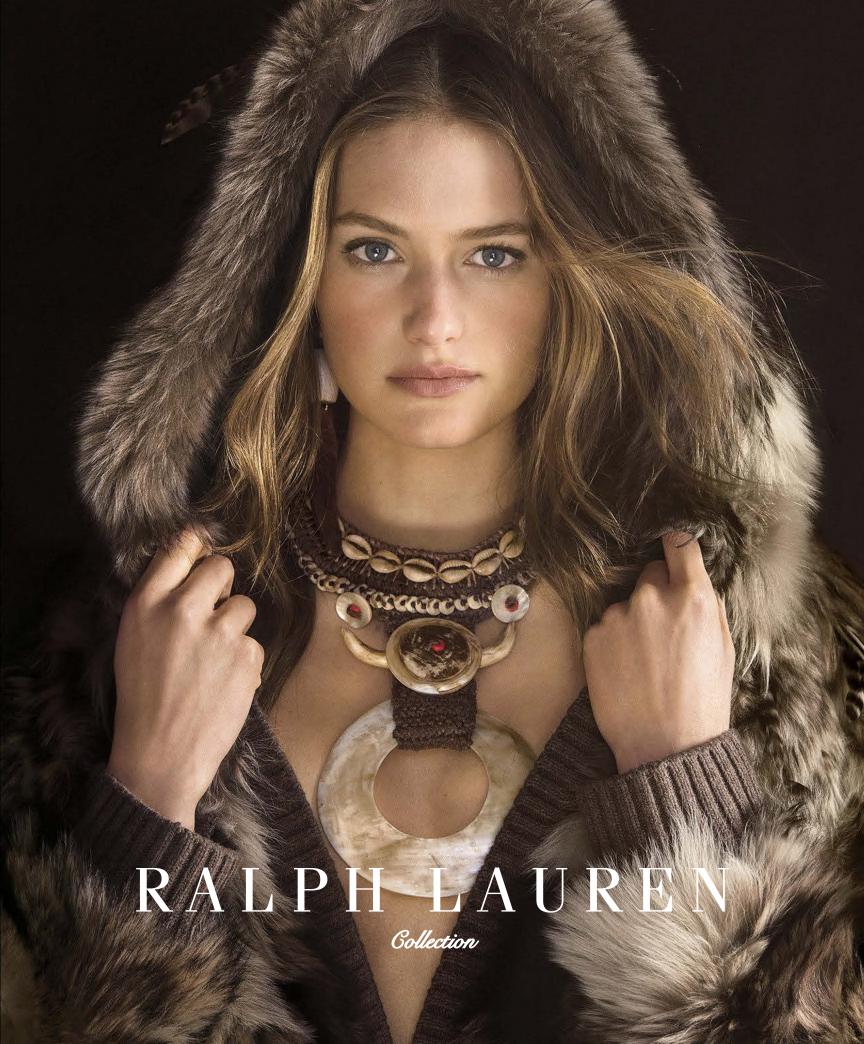
BOTTEGA VENETA















August MUST-HAVES



This month's essentials? Rich merlot pieces with gold accents.



Alberto ring, \$6,000. 800-330-8266.



Gucci Vibrant Demi-Glaze Lip Lacquer in Dark Romance, \$32. gucci.com.





Lagos ring, \$350. lagos.com.



Spark earrings, \$9,599. sparkcreations.com.

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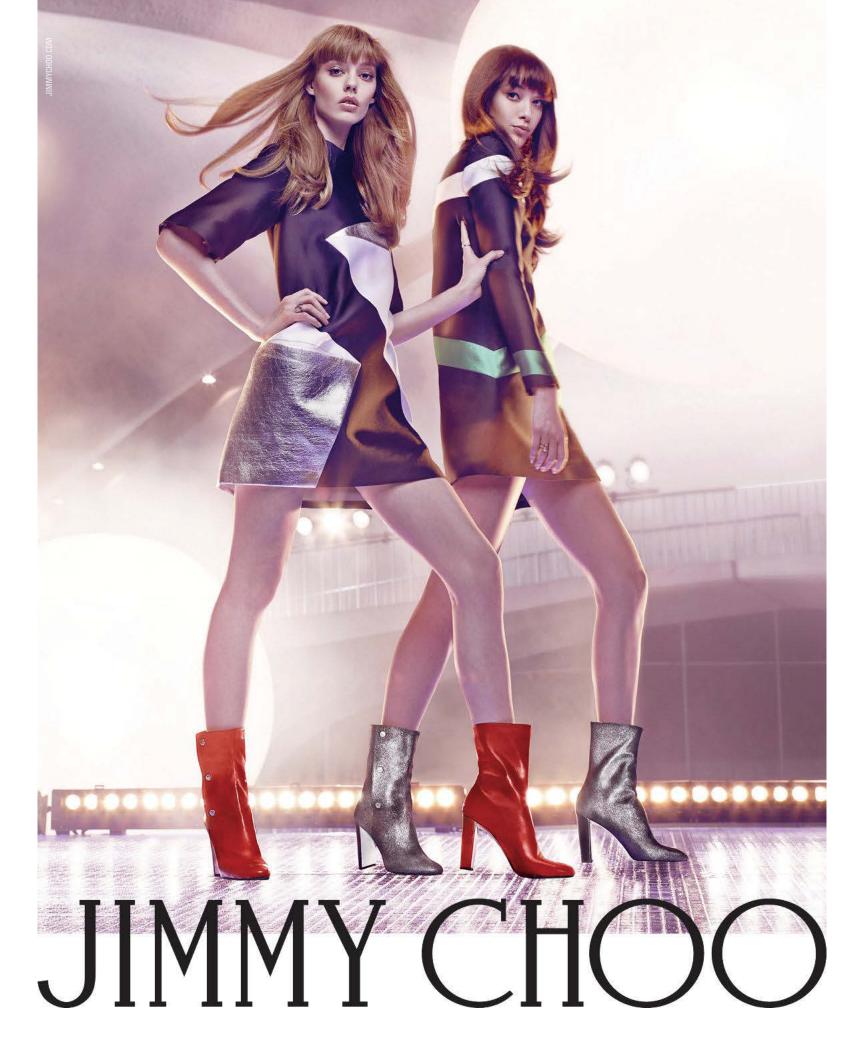




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BAZAR

AUGUST 2015



COVER LOOKS

On the newsstand cover: Natalie Portman wears a Prada dress, \$4,380. prada.com. Earrings, \$8,450, Bulgari.com. Bracelet and ring, Harry Winston. 212-399-1000.

On the subscriber cover: Dress, \$8,500, J. Mendel. 212-832-5830. Earrings and necklace, Harry Winston. Ring, Natalie's own. To get Natalie's look, try Diorskin Nude Air Serum foundation (\$53), Diorskin Nude Air Powder (\$54), Sourcils Poudre brow pencil (\$29), Diorshow mascara in Pro Black (\$27.50), and Rouge Dior Lipstick in Royale (\$35).

All, Dior. See Where to Buy for shopping details. Fashion editor: Natasha Royt. Hair: Danilo for Pantene; makeup: Pati Dubroff for Dior; manicure: April Foreman for Dior Vernis.







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Jin Soon Nail Polish in Audacity, \$18. jinsoon .com.



FALL PREVIEW: BACKSTAGE BEAUTY

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MUST-HAVE MANICURES

Essie Nail Color in After School Boy Blazer, \$8.50. essie.com.

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ROXANNE ASSOULIN FOR ROSIE ASSOULIN single flower earring, \$395 In just a few short years, designer-about-town Rosie Assoulin has become a go-to for some of our favorite It girls. With friends like Man Repeller's Leandra Medine and Girls star Jemima Kirke donning her wares (the latter wore a red architectural design to the CFDA Fashion Awards, where Assoulin picked up the Swarovski Award for Womenswear), the namesake label is a regular on best-dressed lists. For her recent foray into jewelry—in which she partnered with her mentor and mother-in-law, Roxanne Assoulin, at Lee Angel—Rosie presents her version of donning a tropical flower in your hair as a single earring. A fitting accessory that, much like the rest of her collection, is anything but garden variety.

EVERYONE'S COMING UP ROSIE









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*Results based on consumer responses in a 4-week clinical study with makeup on, after 4 weeks of use. **Results based on consumer responses in a clinical study with makeup on, immediately after application.

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Editor's Letter

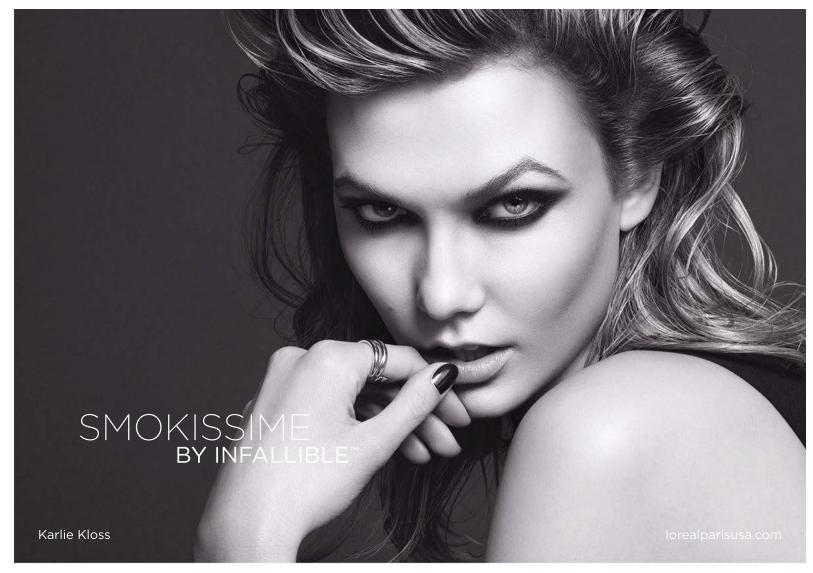
Glenda Bailey on personal style



When people talk about style, one name comes up more than any other: Diana Vreeland. Her famously brassy quips

have immortalized her as one of the most quoted voices in fashion—and probably modern history. Moreover, she had the confidence to make pronouncements in an era of rigidity. I can't think of a more perfect centerpiece to our Personal Style issue than her grandson Alexander Vreeland's story on page 164, which, in advance of his book Diana Vreeland: The Modern Woman, details Vreeland's glory days as fashion editor of Harper's Bazaar and how she truly lived life according to her own idiomatic extravagance (for instance, injecting her pillows with syringes full of fragrance). How fabulous to see the torch pass from one generation to the next. Earlier this year, our assistant features editor, Romy Oltuski, tracked down Grace Kelly's granddaughter Jazmin Grace Grimaldi, a budding singer and actress, and invited her to visit the Bazaar team. We were enchanted. In another highlight of the issue, Jazmin called us from Monaco to speak, for the first time, about her grandmother's legacy and reconnecting with her father, Prince Albert II. When I think about my own heritage, I recall many happy times trudging through the Derbyshire Dales in my Hunter Wellingtons. I am thrilled to see the iconic brand brought back to life with such flair by Alasdhair Willis, who demonstrated both talent and real sportsmanship when we asked to drench him in water for our photo shoot, also in this issue. As I was viewing the Resort 2016 collections earlier this summer, I was struck by the beautiful clothes but also by what felt like a disconnect, in both style and spirit, between the models walking down the runways and the women watching them from the front rows. That's why I was so heartened to see the collections presented by Stella McCartney and Lanvin's Alber Elbaz. Alber's joyful models swanned around paper sculptures by artist Cyril Hatt, while Stella's world was a fruity cocktail (literally), bursting with Cuban-inspired color and joie de vivre.

Fashion, at its best, is profoundly personal.





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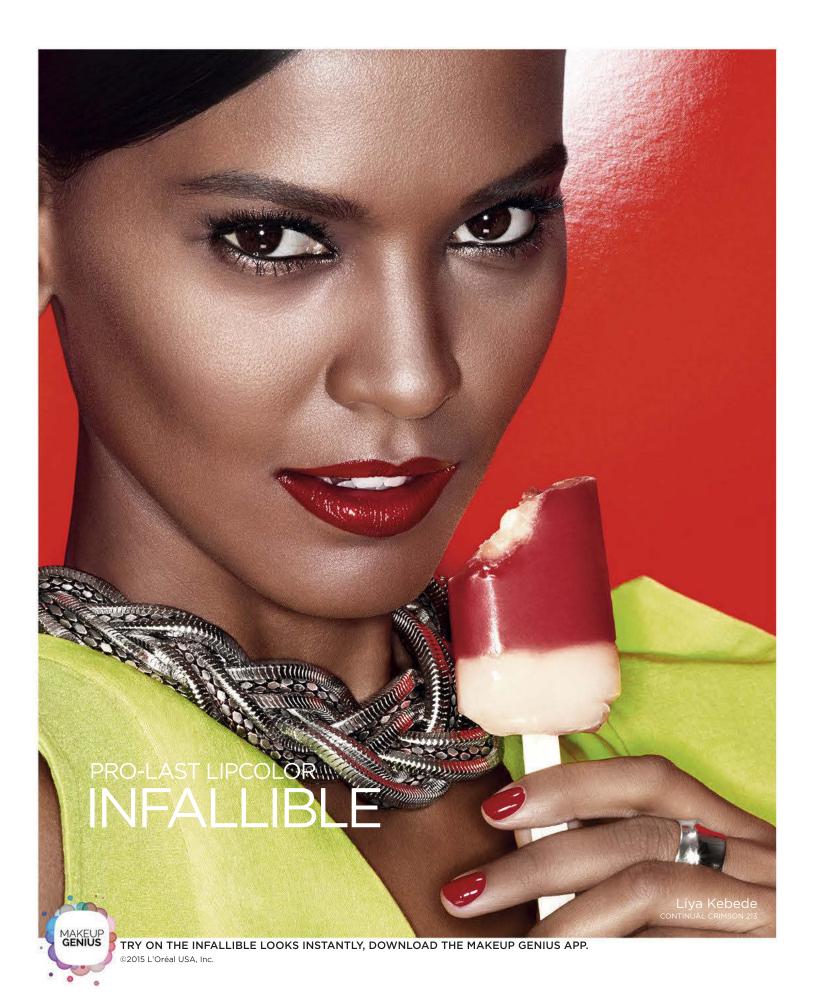
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Love LETTERS

What is your first fashion memory?

When I was a little boy, I was fascinated with how women looked and carried themselves. My first introduction to fashion probably came through television: I was obsessed with Elsa Klensch, who used to cover fashion for CNN. I grew up in Montreal, so we got all the French channels too, and they would report on all the couture shows. That's how I started to learn about people like Yves Saint Laurent. And before my sister, Sara, and I went to bed at night, my mom would show us books on Manet and other artists. Even then I was always really interested in how the women looked in the images.

What were your hobbies growing up? There was a big, beautiful lake at the end of my street, so I hung out there a lot. It was a very *Virgin Suicides*—y suburban area—everyone swam in the summer and skied in the winter. It was idyllic. I was a sporty kid, but where I grew up you had no choice; you had to join in. I also liked to draw, and I was kind of quiet. I enjoyed being by myself.

Who are some of the women who have inspired your work? There are so many, but I love women like Romy Schneider and Charlotte Rampling,

who I remember being amazed by in those old Visconti films. I loved cinema from a very young age. I was also obsessed with Hitchcock and actresses like Kim Novak in *Vertigo*. They all played heroines and were strong, powerful women, yet they were very feminine. But I don't know if I've ever had a muse per se. I would say that the woman I'm inspired by exists more in my sketchbooks. She exists in my head.

You're a twin. Was your sister your first model? Yeah, Sara was my first model. When I applied to the Royal College of Art in London for fashion, I had her wearing my designs. She still wears my clothes. She's an amazing person to have around because she's a wonderful fan but also honest. She tells me what she thinks works and what she thinks doesn't.





Erdem Moralioglu reveals how to wear florals, the inspirations behind his new London store, and the answers to all of your questions

A lot of your designs incorporate floral prints. Do you garden? I just moved in to my house in East London, and we had a very lovely little garden put in the back. I'm very excited about it. There are tulips, roses, wisteria, and anemones—which are my favorite, even though I can't pronounce the word. I never did much gardening before, and I definitely don't have a green thumb, but we have an irrigation system, so I think it's foolproof; I'm hopeful that I'm not going to kill any plants. I've always been intrigued by things that insinuate femininity, so in my designs, something like a flower is never about the fact that it's a flower. It's more about what that repetitive motif implies. I view it in the same way I view lace: Florals allude to a kind of femininity. I love when people wear flowers in their own way, like when I see someone wearing a floral dress with brogues and a jacket. It's incongruous.

You've just celebrated 10 years in business by opening your first stand-alone store, on Mayfair's South Audley Street in London. You have done so much over the past decade. Where do you see yourself in the next 10 years? Well, for one thing, I'd love to have more stores, and hopefully one in New York. It's the most exciting thing not only to have a collection but to actually

create a world that someone is going to walk into and immediately understand that it's mine. We recently started e-commerce, and that's a way of figuring out who our customer is. Honestly, it's mind-boggling. We have a regular client from Australia who's amazing, and then there are people in places you would never expect, like Germany or Texas or Kansas, who buy from us, so that's been really, really interesting. There are loads of things we're learning from it. The biggest compliment to me is being able to dress so many different women from so many different backgrounds. But as far as other things, I hope one day to have a fragrance. That would be incredible. The idea of exploring accessories more would be interesting too—I don't have a bag at the moment. Right now is an exciting time, though, a good time. I feel very fortunate.

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RUNWAY AND STILL LIFE: COURTESY TOD'S. RUNWAY (FAR LEFT); DAN & CORINA LECCA

Alessandra Facchinetti in 24 hours

The Tod's designer's life by the numbers



6:30 A.M. I wake up naturally at the same time every day, even if I go to bed late—I have a personal clock. I go straight to the kitchen and prepare my coffee. My first conversation of the day is probably with my dog, Zac. He tells me, "Let's eat breakfast!," and walks around me while I'm trying to prepare it. Zac is gorgeous. He's like a human; he's really well educated. **6:50 A.M.** I can get ready in 20 minutes. I pick out what I'm going to wear the night before. It depends on my mood. One day I'm really dressed up, the next I'll jump into a pair of jeans and a shirt. Maybe I'll wear the same thing for three days. Usually I'm more into monochrome, but this week I've been very colorful. Lately I've been wearing a lot of prints. Every day is a different combination of a printed suit or whatever. I have a lot of white shirts in my closet; I collect the men's ones. I have 500 shirts, about 30 Tod's bags, and more than 35 pairs of Gommino loafers. I had to call an archivist to organize everything. I like buying a lot of T-shirts. Recently I've been into the Acne ones—the cut is great. And I have a lot of denim. Right now I'm wearing a pair from 3x1. I have a big closet and a studio where I leave my archival books and magazines and pictures. I don't throw anything away. I've just started to count them, and I have close to 3,000 books: architecture, art, interiors, jewelry—everything. **7:15 A.M.** I use Kanebo cream, then do my makeup in the car. I love M.A.C. I use their mascara or YSL's, but what I can't live without is perfume. You should see my bathroom. I might have 80 perfumes! I like to mix them. I'm really into Le Labo. I used to wear Poivre, which you can only buy in London, but I just bought Santal and Frédéric Malle Lipstick Rose. **7:40 A.M.** I walk or take a cab to the studio, depending on the weather. I live close by; I can be there from my home in 20 minutes. **8:00 A.M.** I arrive at the office and have my second coffee. I try to have no more than three a day. At the

moment I'm really into green tea. I started it three months ago, and I have more energy. I drink two or three teas in the morning, one in the afternoon, and maybe one during dinner. Now I drink more tea than water. The office is really beautiful. It's very calm, which is unusual for a design office. My studio is similar to my house; it's like a living room. There's beautiful furniture from Italian interior designers, paintings, and photographs, some of the art pieces I like, perfume, candles—everything is really charming and peaceful. There are pictures by Man Ray, an abstract painting by Nikolas Gambaroff, and work engraved on glass by Rudolf Stingel. Another favorite is Markus Schinwald. I like to start my day very early, an hour before everyone arrives, so I can answer my e-mails and go through the news. I read a lot of Italian papers and the International Herald Tribune. I also bring it home and read it at night. On Saturday morning I like to read the Financial Times. 9:00 A.M. We keep the schedule very organized and divide the day between my teams for ready-to-wear, shoes, and accessories. Maybe I'll work on prints, maybe I'll work on different fabrics, and then colors—the usual. **1:00 P.M.** We try to have everybody go out for lunch, otherwise we would never stop working. Sometimes we all go out to a restaurant. It's very easy in Milan to find a nice place to eat, but I never eat pasta, actually. I eat more vegetables and light meals: steamed vegetables, grilled chicken, something like that. 2:00 P.M. In the afternoon, I'll have a meeting for bags, then finish with shoes, and maybe a meeting in between with Mr. Della Valle [Diego Della Valle, Tod's chairman and CEO]. I often have a



perfumes 500 white shirts

pop-star father lot of appointments, but there are days when I can sketch and think about what I'm working on. I listen to music; I like everything from classical to rock. I have a lot of DJ friends who give me stuff. Lately I've been listening to Bon Iver. It's more quiet, so I'm in a calm moment. My father [Roby Facchinetti] is a pop star—he wrote a song about me when I was born. He used to be on stage, and now he's doing a TV program, The Voice of Italy. He and my brother are judges on it. **4:00 P.M.** I take a tea in the afternoon. I like to be with the girls when they stop to have a cigarette. I don't smoke, but it's something that breaks up the day—it's more like a ritual. The studio is almost like home. All of the girls are friends; there are none of the strange feelings that sometimes happen in an office. **5:00 P.M.** We go on with our appointments until eight o'clock, sometimes even later. It's a long day. 8:30 P.M. I go out to dinner with friends or for work, always to the same places. There are a couple of very good Japanese restaurants, like Zero, and I also like to go to La Latteria on Via

San Marco, a traditional Milanese restaurant. I love red wine; I have one glass every day. For cocktails, I like a mint julep. There's a bar in Milan called Dry that makes the best—you've got to have more than one. The other place for cocktails is Nottingham Forest. I tell everyone to go there. It's very small, and you get the feeling of a '70s club mixed with a Hemingway kind of Cuban bar. Saturday is my day when I don't work. I go food shopping, then I get things for my home. I have a flower shop close to my house called Foglie, Fiori e Fantasia. The florist is fantastic—she always shows me new things. At the moment I'm into daisies. I found one that's white and green, no yellow. Every Monday morning we change the flowers at the office. Sometimes I'll go for two weeks with the same kind. I like to go to art exhibitions or go antiquing or see friends. My favorite bookstore in Milan, Milano Libri, closed, so I'm in a bad mood. But the people who worked there just opened a new place, so that's my future. I was in London recently, and I really like Broadway Market. They have a good food market, and all of these new bookstores that focus on art. Otherwise I go to the Whitechapel Gallery, If I go to the cinema, I follow what is out right now, or I watch a lot of old movies. I love Fassbinder and Visconti, and all of the French Nouvelle Vague films. I used to do Pilates and yoga, but in the past two years since I started with Tod's, I've lost it. If I think back on what my dreams were when I was younger, I would have been a ballet dancer. I used to dance; it was one of my biggest passions. 12:00 A.M. My home is like a cabinet of curiosities, full of objects I find around the world. I'm very eclectic—there's a sofa from the '50s, one from the 18th century, a chair from the '50s, a contemporary chandelier—but everything seems to be in the same moment, you know? I like to shower before bed and wash my hair. I try to change up my shampoo; right now it's Klorane, but I don't have a favorite. I put on my pajamas and lie a little bit with my dog. Vera Persiani, a friend of mine, does custom handmade pajamas, so sometimes I give her fabric to work with. I like to wear pajamas not only for bed but for real life as well. In the past, it was much more difficult to fall asleep, but now the moment I touch the bed I'm in another world. As told to Christine Whitney

BAZAAR'S FALL PICKS







Tod's clutch,



Tod's boot,



Design idols: Raf Simons, Alber Elbaz, Kate and Laura Mulleavy. My uniform: Jeans, a tee, Adidas. In my handbag: Wallet, cell, organic snacks, toys, Dior Addict Lip Glow. Beauty must-haves: David Mallet hair serum, Hervé Hérau moisturizer, Joëlle Ciocco face wash. On my playlist: James Blake and Nina Simone. Decor: A Gucci lamp and wooden picture frames for family photos and art. Currently reading: Americanah, by Chimamanda Ngozi Adichie. Also on my night table: Children's books.

Dress, Dolce & Gabbana. Earrings, Harry Winston. Hair clip, Jennifer Behr.



AUDEMARS PIGUET



1. Tabitha Simmons shoe, \$795. Similar styles available at shopBAZAAR.com. (1) 2. Céline earrings, \$425-\$490. Barneys New York; 888-8-BARNEYS. 3. Stella McCartney pants, \$1,300. shopBAZAAR.com. (1) 4. La Prairie Cellular Radiance Cream Blush in Rose Glow, \$70. laprairie.com. 5. The Row coat, \$6,290. Similar styles available at shopBAZAAR.com. (1) 6. Lisa Eisner for Tom Ford ring, \$1,400. 212-359-0300. 7. Isabel Marant sweater, \$905. 212-219-2284. 8. Natura Bissé Diamond Mist, \$90. naturabisse.com.
9. Altuzarra skirt, \$795. shopBAZAAR.com. (1) 10. Saint Laurent by Hedi Slimane bag, \$1,090. 212-980-2970. 11. Alexander McQueen top, \$1,475. 212-645-1797.

12. Chanel Joues Contraste Powder Blush in Innocence, \$45. chanel.com. 13. Marc Alary necklace, \$10,490. shopBAZAAR.com. (1) 14. Gianvito Rossi bootie, \$1,095.

Bergdorf Goodman; 888-774-2424. 15. Altuzarra dress, \$2,295. shopBAZAAR.com. (1)



AUDEMARS PIGUET





AUDEMARS PIGUET

THERE ARE EXCEPTIONS TO EVERY RULE.

AUDEMARS PIGUET









IT WAS WOODY ALLEN who once said that "80 percent of success is just showing up." In the world of modeling, I'll tweak that to end "showing up looking good." My favorite models know that what they wear off the catwalk is just as important as what they wear on it. Take **DREE HEMINGWAY, whose** style has remained true to her bohemian California roots, as evidenced by this Chloé peasant-blouse-meetsflared-denim ensemble. Another stylish West Coast girl, KENDALL JENNER, has an uncanny ability to turn the sidewalk into a runway (much like her sister Kim), as she did in this midriffbaring number. I've always admired Belgian-born model **HANNE GABY ODIELE** for the quirky and unique way she puts her outfits togetherto wit, this Balenciaga scarf/ cape getup—and Ethiopian beauty and Lemlem designer LIYA KEBEDE for her effortless take on off-duty classics. Finally, I must tip my hat to ROSIE HUNTINGTON-WHITELEY, who never fails to work some va-va-voom into her wardrobe, whether she's getting pap'ed at the Malibu Country Mart or racing through an airport. Only she could make a quilt coat drop-dead sexy with just a belt and a pout. ■

Liya Kebede in a Lemlem scarf







FALL 2015 AGJEANS.COM







TheBAZAAR



1. Guess jacket, \$158. guess.com. 2. NYDJ pants, \$110. nydj.com. 3. Uncommon Matters ring, \$260. amazon.com. 4. J Brand sweater, \$428. shopBAZAAR.com. 5. Vince skirt, \$595. Similar styles available at shopBAZAAR.com. 6. Casio watch, \$25. kohls.com. 7. Givenchy Phenomen'Eyes Mascara in Deep Black, \$31. sephora.com. 8. Coach bag, \$395. 212-675-6403. 9. Max Studio pants, \$98. maxstudio.com. 10. Vince Camuto cuff, \$98. vincecamuto.com. 11. Golden Goose Deluxe Brand sneaker, \$525. shopBAZAAR.com. 6. 12. Longchamp bag, \$1,270. longchamp.com. 13. Rodial Compact Deluxe Translucent HD Powder, \$57. bluemercury.com.



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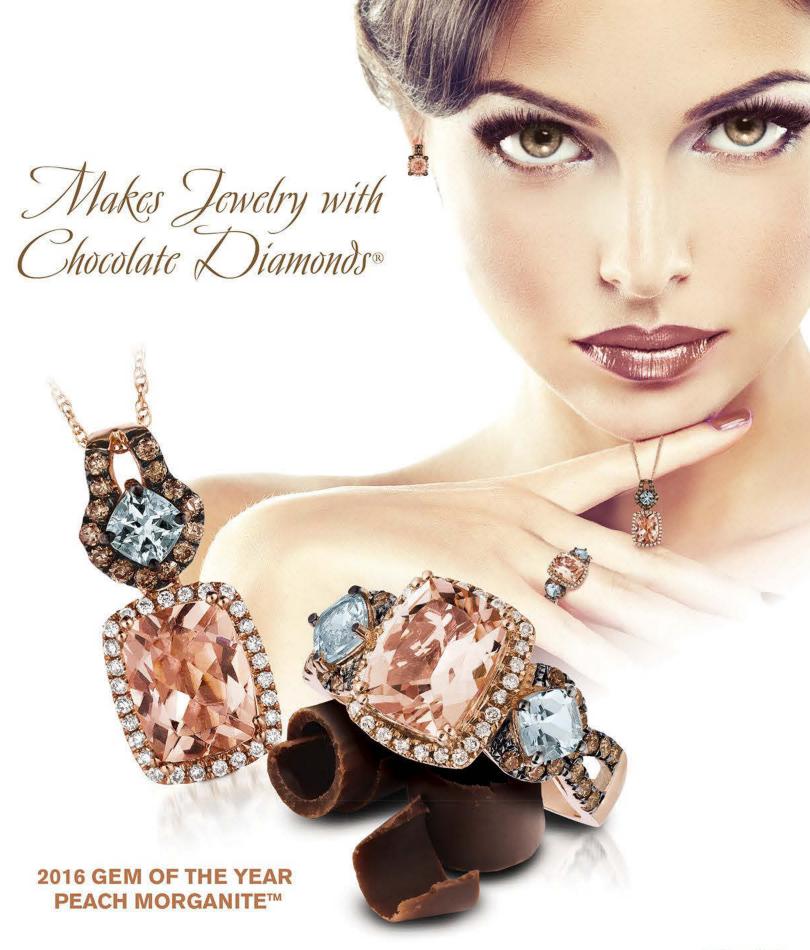
FALL 2015





Constitution of the consti

MACY'S
AND MACYS.COM







SHOPBAZAAR.COM PRESENTS

INHER SHOES

IN PARTNERSHIP WITH SHOESCRIBE.COM

If you want a look at the good life, look no further than Harper's BAZAAR Executive Editor Laura Brown's Instagram. Filled with witty commentary and fashionable finds (especially when it comes to footwear), Laura's Instagram page showcases almost more style than is fair for one person—which is why we are sharing it here. Follow Laura @laurabrown99.





WIN A TRIP TO NYC FROM MR & MRS SMITH HOTELS, PLUS UP TO A \$1,000 SHOPPING SPREE FROM SHOESCRIBE.COM: SHOPBAZAAR.COM/INHERSHOES

NO PURCHASE NECESSARY TO ENTER OR WIN. In Her Shoes Sweepstakes (the "Sweepstakes"): Beginning July 14, 2015 at 12.01 AM (ET) through July 28, 2015 at 11.59 PM(ET) (the "Entry Period"), go to shopbazaaccom/inhershoes on a computer or wireless device and fill out form. Important Notice. You may be charged for visiting the mobile website in accordance with the terms of your service agreement with your carrier. One (1) winner will receive a three (3) day, two (2) night stay at The Standard High Line Gingle room, double occupancy, standard accommodations in New York City from Mr & Mrs Smith (ARV: \$1,000), up to \$1,000 toward airfairs in the aggregate for winner and a guest, a \$1,000 gift card to be redeemed at Equipment's Serios with Harper's BAZARR editor, and a shopping spree up to \$1000 at shoescribe.com. Total ARV: \$4,000. Odds of winning will depend upon the total number of eligible entries received. Must have reached the age of majority and be a legal resident of the 50 United States or the District of Columbia. Void in Puerto Rico and where prohibited by low. Sweepstakes subject to complete official rules available at shopbazaaccom/inhershoes.





2.THE LACE DRESS A lace frock gets edgy with a patent

knee-high boot.

CoverGirl Bombshell Shine Shadow by LashBlast in Gold Goddess, \$8.99. covergirl.com.

3. GILDED LIDS

A sheer wash of shimmery gold eye shadow looks chic. Finish with several coats of black mascara, but skip the liner.



Erdem



8. THE HEADBAND

Gucci

Update your hairstyle with a sleek headband as seen at Chanel and Fendi—and match it back to a color from your outfit.



7. HEIRLOOM

Gucci's antique-like offerings make a strong case for piling on the rings this season.

Gucci rings, \$360-\$515. gucci.com.

RINGS

9. ROUGE POUT

A swipe of vibrant red gloss is the easiest way to appear polished. Keep the rest of your makeup minimal.

Giorgio Armani Lip Maestro in Tibetan Orange, \$33. armanibeauty.com.

B=BUY FROM ShopBAZAAR.com



Céline Céline earrings, \$490. 212-535-3703. 12. THE DANGLING EARRING Draw attention to your face with striking, can't-miss earrings like these enamel-andpearl ones from Céline. Burberry Prorsum bag, \$2,795. Similar styles available at shopBAZAAR .com. 13.THE FRINGE BAG The bucket tote takes

fall's leaner silhouettes. Go for tailored versions from Coach and J.W. Anderson to wear over skinny jeans and knits.



14.THE NEW MARY **JANE**

The girly dress shoe grows upliterally—boasting a stacked heel, wide straps, and an open toe.



its cue from the '70s with a dose of

suede fringe. The

for a boho dress.

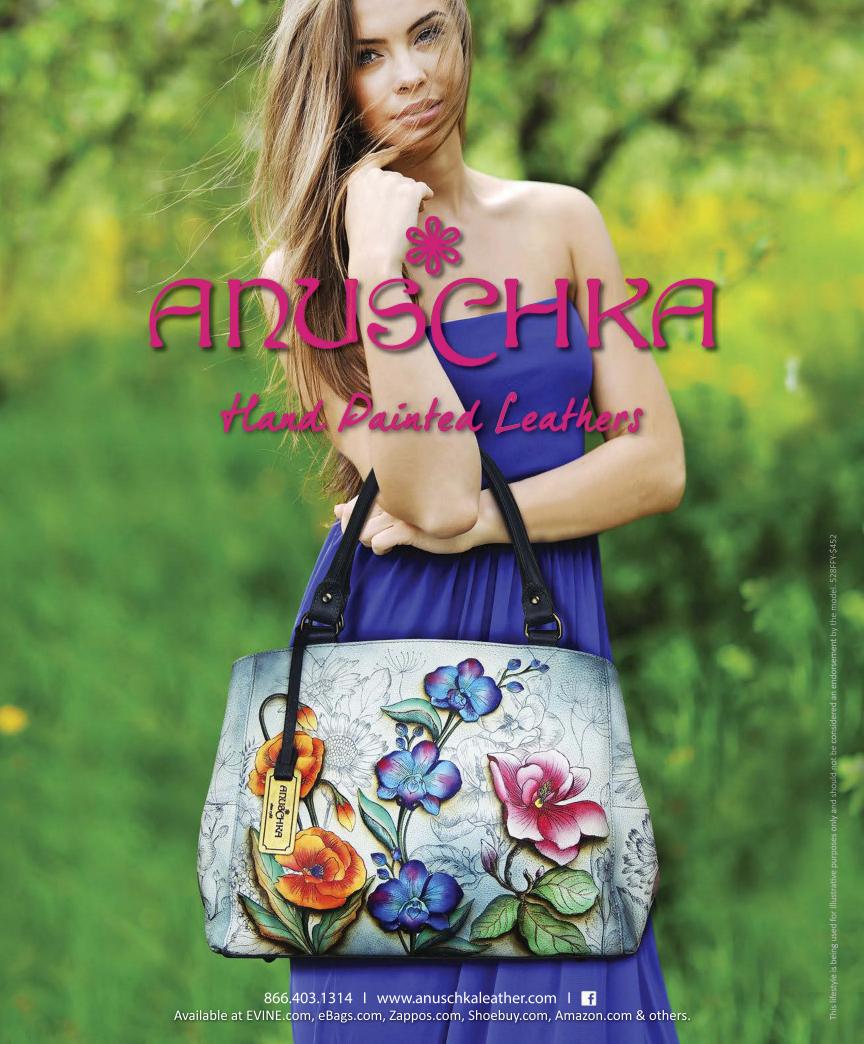
perfect accoutrement

15. THE **SCARF**

Add a thin scarf to your accessories arsenal. Try a monochromatic palette for Carine Roitfeld appeal. ■









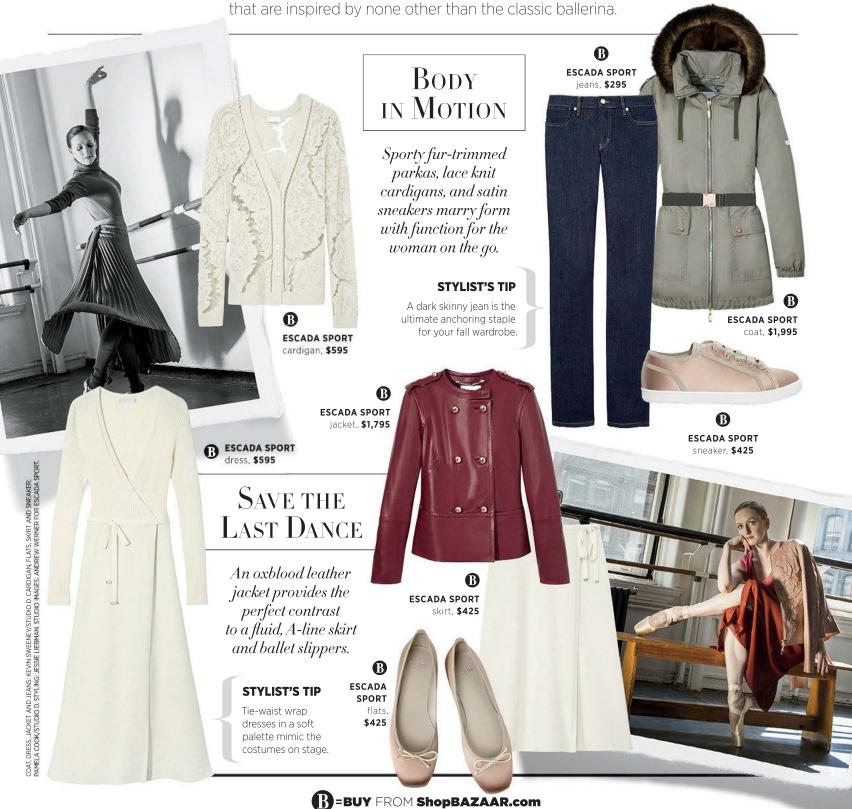
MCM bag, \$1,495. mcmworldwide.com.
 Stuart Weitzman shoes, \$565. 212-750-2555.
 Milly tote, \$345. shopbop.com.
 Jimmy Choo shoes, \$895. jimmychoo.com.
 De Grisogono ring, \$5,700. 212-439-4220.
 VC Signature clutch, \$248. vcsignature.com.
 Sam Edelman booties, \$140. samedelman.com.
 Roberto Coin bangle, \$3,440. Bloomingdale's, NYC; 212-705-2000.
 Swarovski Fine Jewelry earrings, \$190. 800-426-3088.
 Longchamp bag, \$1,120. longchamp.com.
 Balenciaga bracelet, \$745. 212-206-0872.
 Akris bag, \$1,190. Neiman Marcus; 888-888-4757.
 Brunello Cucinelli shoes, \$2,995. 212-627-9202.
 Nancy Gonzalez bag, \$3,750. Saks Fifth Avenue; 877-551-7257.



1. Ming Yu Wang earrings, \$345. theline.com. 2. Nancy Gonzalez bag, \$3,950. Bergdorf Goodman; 888-774-2424. 3. Louise et Cie loafers, \$139. louiseetcie.com.
4. Alor bangle, \$495. alor.com. 5. Roberto Demeglio bracelet, \$286. robertodemegliousa.com. 6. Guess clutch, \$68. macys.com. 7. AGL shoes, \$421. Similar styles available at shopBAZAAR.com. 3. 8. Bulgari ring, \$1,590. bulgari.com. 9. Valentino Garavani bag, \$2,595. shopBAZAAR.com. 3. 10. Thalé Blanc clutch, \$1,129. shopBAZAAR.com. 3. 11. Bally boots, \$1,150. shopBAZAAR.com. 3. 12. CH Carolina Herrera bag, \$2,235. Carolina Herrera, Beverly Hills; 310-276-8900. 13. Balenciaga bag, \$5,950. 212-206-0872. 14. MCM bag, \$1,885. 212-334-9600. 15. Aurélie Bidermann bracelets, \$685 each. shopBAZAAR.com. 3. 16. Max Mara shoes, \$495. 212-879-6100.

TheESSENTIALS

In honor of American Ballet Theatre's 75th Anniversary Spring Gala and Opening Performance, we turn to ESCADA SPORT and ABT Principal Dancer Gillian Murphy for feminine yet athletic fashion pieces







The South of the second of the



The LEWS

MY CULTURAL LIFE: CAROLINE DE MAIGRET

Can't stop buying:

Photography books, vinyl records, and pictures of musicians from the '50s, '60s, and '70s. Currently reading: Charlotte, by David Foenkinos, and I just reread Wuthering Heights. Favorite artist: Félix Vallotton. On repeat: Karen Dalton. Go-to films: Incompreso, by Luigi Comencini. I also loved Boyhood. Must-do:
Whenever I'm in New York, I hop in to the Anthology Film Archives and see the

movie of the day. Priya Rao



Dakota

Fanning

in Dior

RESORT'S NEW HOMES

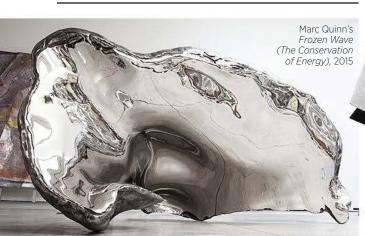
Zoë

Resort shows have become destination events—this year, at architectural landmarks

FOR FASHION'S WHO'S WHO, the resort season was a veritable tour

the resort season was a veritable tour of modern architecture. Designers spirited A-listers such as Dakota Fanning, Zoë Kravitz, Catherine Deneuve, and Charlotte Gainsbourg to faraway destinations, from Seoul to Palm Springs to the French Riviera, for dramatic runway productions set against extraordinary buildings. Word of the month: cruising. Here, a look at the scene from the shows. **C.W.**

RAF SIMONS CHOSE Pierre
Cardin's whimsical Palais Bulles,
a.k.a. the Bubble House, as the
backdrop for his candy-colored
resort offerings. Designed
by the so-called antiarchitect Antti Lovag, the
concrete spheres proved
a striking complement to
Simons's playful collection,
which is sure to be worn by
Raf regulars Marion Cotillard
and Jennifer Lawrence.



AU NATUREL Through September 13, artist Marc Quinn takes over London's White Cube gallery with "The Toxic Sublime," an exhibition featuring eerie three-dimensional seascapes like this gargantuan stainless steel wave.

CITY PEOPLE

Illustrator Jason Polan has been on a mission to draw "every person in New York." In August, he is publishing the first volume of his portraits, featuring a foreword by (and a sketch of) Kristen Wiig.

bEBBIE HARRY



MERYL STREEP ROCKS OUT

"I was thinking about Stevie Nicks, Joan Jett, and my mother-in-law," says *Ricki and* the Flash writer Diablo Cody of her inspirations for the aging rocker that Meryl Streep plays in the film. Out this month, the

movie, directed by Jonathan Demme, stars Rick Springfield and Streep's daughter Mamie Gummer.



THIS SPREAD, CLOCKWISE FRONT DO LEFT: TIMMER BHEK/GETTY: ANTONIO DE MORAES BARROS FILHOWIREIMAGE; DOMINIOUE CHARRAJJWIREIMAGE; BARCAL LE SEGRETAIN/GETTY: VALERY HACHE, AFPOETTY: DONATO SANDELLA/GETTY: VALERY HACHE, AFPOETTY: DONATO SANDELLA/GETTY CATO STOUT DOUGH SULTY OUT SU



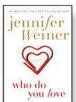
PETER DUNDAS DOES CAVALLI

Erstwhile Emilio
Pucci designer
Peter Dundas
thinks in shades
of sexy, so it's
only fitting that
he's returning
to the casa of
Roberto Cavalli,
for which he'll
present his first
collection
in September.



SUMMER BEACH READ

Just in time for lazy August afternoons, novelist Jennifer Weiner turns out a contemporary fairy tale, Who Do You Love.





COURTNEY LOVE'S HOLLOVE'S HOLLOVE'S

The former grunge queen on beauty, aging, and turning over a new leaf

THE BEST BEAUTY advice I ever got was from Polly Bergen when I was 11 years old. I was watching her on TV at my step-father's house, and she said something like, "I wish someone had told me when I was younger to start taking care of my skin." So even though I was in the fifth grade, I did what she said. My stepfather was married to a Ford model at the time, and she would let me use some of her products but never her Erno Laszlo, so I started sneaking the Erno Laszlo soap. I got into huge trouble for it. This was around 1977, when Erno Laszlo was, like, all the shit. She had brought it from New York. These days I use SK-II products and RéVive moisturizer. If a product doesn't work, it goes straight into the moisturizer bucket in the sky. And no matter what, I always take my makeup off at night—that's important. But for whatever reason, I have genetically good skin. People in my family can become overweight, but they don't wrinkle. I'm blessed that way.

For me, vanity trumps bad habits. There was a period when I got quite heavy, and I had to do a magazine shoot. They Photoshopped the pictures, but I got ahold of the un-Photoshopped versions and put them on my fridge. After that I went to great lengths to lose the weight. I put my daughter's carbs in a secret drawer where I couldn't find them and went on the Zone Diet, and I got back to a healthy size.

I've really turned a corner in the past three or four years. It began when I decided to get back into acting, and to do that you need to look as good as you can—even if you're aging. There are a lot of wonderful actresses who are getting older and look fantastic. I want to be in that club. To me, aging gracefully is to let it happen and accept it. In my experience, fighting it always seems to backfire and make people look ridiculous. You see actresses get work done and it makes them unrecognizable. I look at these actresses like Diane Keaton, who has never had anything done, and I think that's cool. It's sexy, really.



I'm taking good care of myself, with Pilates and yoga and a lot of chanting. I have good spiritual hygiene, and I use my NutriBullet and drink my juice and all that stuff. I've never felt better, and my self-esteem has grown a lot. I don't really care what other people think about me, because as long as I'm creating value and being positive about things, then what can anyone say? Even though I still eat cheese when I shouldn't, there's definitely been a shift.

I decided that I wanted to act again after I saw Sean Penn a few years ago in an independent film called *This Must Be the Place* [in which Penn plays a retired, middle-aged rock star]. I always think that if I were a guy, I would be Sean—he's like my male doppel-gänger. But that film lit a fire in my belly. So I sat down with Sean and his agent, and they gave me a bunch of tasks, and I've checked every box over the past three years. I just became determined to claw my way up that greasy pole. The best way is to walk the line and be a good girl, and really focus on learning my craft more than I have in the past. I'm paying my dues, and it's been good for me.

I've been through a lot of phases in terms of looks. There was a time in 2006 when no designers I liked would dress me, so



I started making my own clothes. I was getting everything off Etsy, and I looked kind of like Baby Jane Hudson—there were a lot of feathers. Then, in 2010, I tried what Karen Elson does with '20s clothes: I have a really cool collection of flapper dresses, and I was cutting them up and making my own outfits. They're beautiful, but they're just not right for me anymore. I mean, if I were 22, I would say, "Go all the way." They're more suitable for younger women. I still have them, and I shill them

out to any chick playing rock music who is under a certain age.

It took me a long time to pay attention to fashion, but now I'm at a pretty conservative point in how I dress. I'm into ladylike clothes, like Victoria Beckham's—her dresses are flawless on me. And I love Michael Kors. He was the first designer who was really nice to me, the first one to give me free stuff. He taught me what taupe was, and nude. I still have this marigold sweater that he gave me in 1993. And you know who's been great to me through

Aging gracefully
is to let it happen. Fighting it
always seems to
backfire and make people
look ridiculous.

thick and thin and all of it? Marchesa. I love them and their team beyond words. They are so loyal. Sure, sometimes they're not going to give me a dress if they know Rihanna's going to wear it, but I accept that, and there's always something else that's good. I also reconnected with Zac Posen recently, when he gave me an amazing gown to wear in a contemporary opera I did in New York in January called *Kansas City Choir Boy*. It's been a joy to have him in my life again.

I went out on Oscar night this year, and it was like going back to high school and seeing old friends. There are some new kids, but when I see people like Leonardo DiCaprio or Mick Jagger or producers and directors, everyone's like, "Oh, God, Court! Hi! How are you?" It's like I haven't been gone at all. I met Natalie Portman, and she said, "I thought we were going to be best friends because I wore barrettes in high school, just like you!" And I was like, "Barrettes?!" I'd forgotten I did that back in the day. **As told to Charlotte Cowles**

LEO

JULY 24-AUGUST 23

GEMINI

Areas of work that have been hard to access will become available to you. But that doesn't mean you should approach them with so much vigor that you have little time for anything or anyone else. MOTTO OF THE MONTH: Your friends say it all.

Taurus

APRIL 21-MAY 21

Few of the battles brewing on the home front in August will be worth fighting. You'll gain others' respect by showing how tolerant you can be when some people go on the attack. MOTTO OF THE MONTH: If you serve two masters, you'll have to lie to one.

Aries

MARCH 21-APRIL 20

Those who criticize you for spending on romantic or entertaining pursuits can't know you very well. They don't realize that you need some pleasant distractions from time to time. MOTTO OF THE MONTH: Learn from yesterday, live for today, hope for tomorrow.

CANCER JUNE 22-JULY 23

While budgets affecting friends or colleagues must be followed, there's no reason to pennypinch. If it becomes clear that you're being wasteful, you'll have to rethink your options. MOTTO OF THE MONTH: The passion for order can poison the soul.

As family or domestic responsibilities get in the way of your personal life, you'll have a difficult choice to make. Unless you put yourself first, you're likely to resent those who make unfair demands on you.

MOTTO OF THE MONTH:

A crowd is not company.

VIRGO AUGUST 24-SEPTEMBER 23

Try not to obsess about petty details this month. You'll soon become involved in a situation that requires you to take a bigpicture view. MOTTO OF THE MONTH:

All of the easy problems have already been solved.

Libra

SEPTEMBER 24-OCTOBER 23

It may be necessary to explain to certain people that you won't bankroll a plan designed to benefit them enormously. Make them understand that you have commitments of your own. MOTTO OF THE MONTH: When you're hungry, everything tastes good.

Scorpio

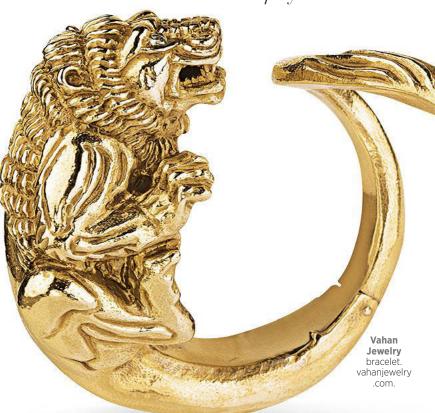
OCTOBER 24-NOVEMBER 22

As much as you'd like to be seen as a go-getter, make sure that you treat others fairly and not push them out of the way in order to get what you want. You have a reputation to protect. MOTTO OF THE MONTH: Asking costs nothing.

Sagittarius

NOVEMBER 23-DECEMBER 21

Refuse to lose faith in yourself or those you are collaborating with. While a project you're working on may present huge challenges, you'll have the support of people who know how to get things done. MOTTO OF THE MONTH: Nothing is as burdensome as a secret.



PISCES

FEBRUARY 20-MARCH 20

If you feel overwhelmed by additional duties being foisted on you, rest assured that by mid-August you'll adopt a strategy that will bring the outcome you desire. Stay calm and trust your judgment. MOTTO OF THE MONTH: The work will teach you how to do it.

AQUARIUS JANUARY 21-FEBRUARY 19

JANUARY 21-FEBRUARY 19
Respond affirmatively to

an activity that necessitates joining forces with someone who has similar goals. Your self-confidence is about to get a major boost. MOTTO OF THE MONTH: You don't have to be sick to get better.

Capricorn

DECEMBER 22-JANUARY 20

Business or financial dilemmas must be approached logically this month. Steer clear of others who will wind you up and encourage you to act in an irrational way. MOTTO OF THE MONTH: The nearest helping hand is at the end of your arm.













WITH ULTRA LONG-LASTING SCENTS



SMELL LIKE THE lifestyle YOU DESERVE



The Fashionable -

THIS OLD HOUSE

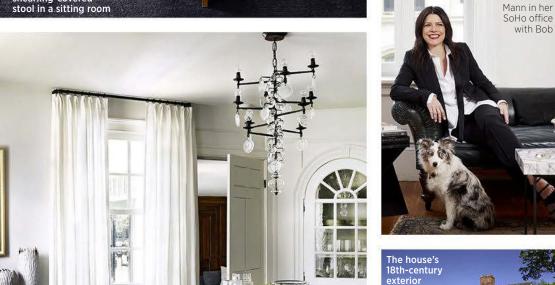
ROCK STAR CHIC

Classic meets
contemporary in interior
designer Kara Mann's
Bedford, New York, escape.
By Romy Oltuski
Photographs by

Mann's sun-soaked breakfast room is host to a steady stream of weekend guests. A benchupholstered with Chanel-inspired fabric by Toyine Sellers lends a couture touch.

Douglas Friedman

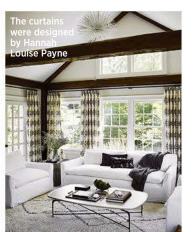




Vicker and leather



with Bob

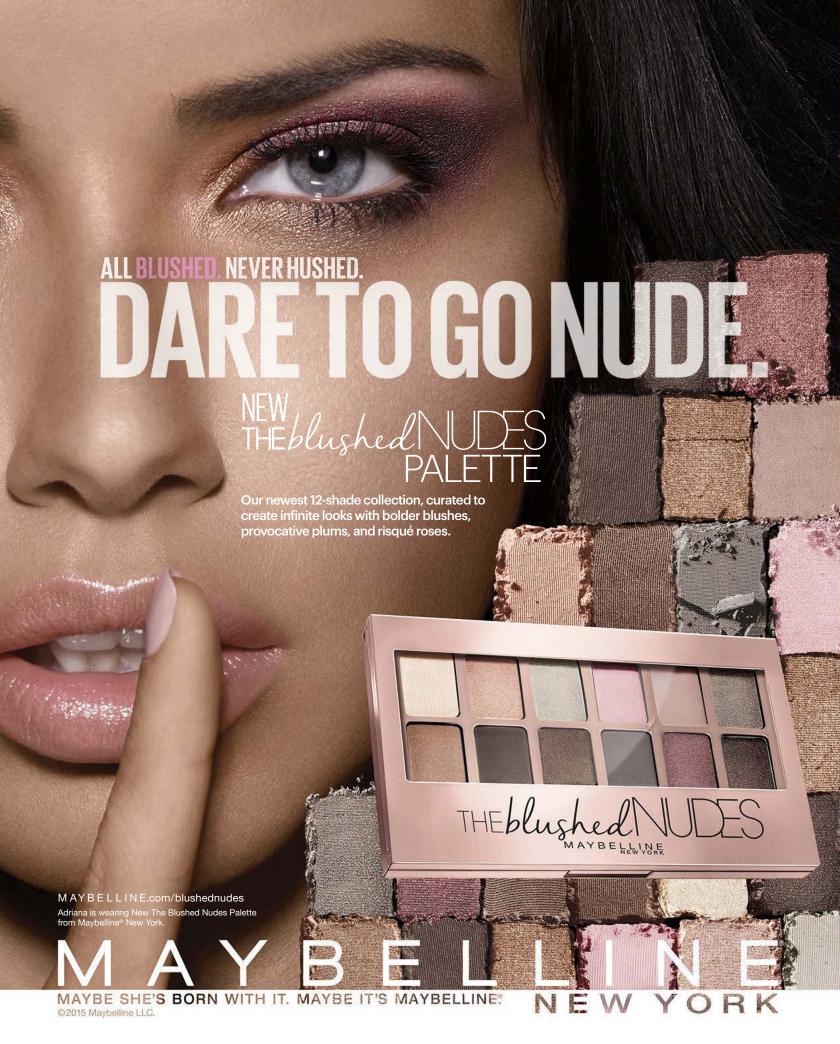


ara Mann's doorway is guarded by a duo of spry blue-eyed miniature Australian Shepherd dogs, known to friends (and, quickly, strangers) as Shorty and Bob. They not only feel at home in the interior designer's Bedford, New York, getaway but also adhere to its palette—grayscale with subtle accents of color. Mann bought the bucolic retreat shortly after being tapped to redesign Manhattan's historic Chelsea Hotel in 2011 and relocating to Greenwich Village from Chicago, where she opened her namesake firm in 2005. "New York is fantastic," she says, then adds with a laugh,

"Even more so if you can get away."

The house, originally built in 1730, is a streamlined mix of old and new. Mann contrasts original wooden crossbeams and a secret crawl space (a relic of the Underground Railroad) with sleek furnishings, and pairs Victorian wicker with modern leather sling chairs. Leather is a recurring motif in Mann's work, from her upcoming Baker Furniture capsule collection to her decor for the Art Production Fund's Gangs of New York Gala this past March. "The film was full of furs, so I put black hides on every table," she says. "In walks [Fund cofounder] Doreen Remen," and, surprise, "she's a vegetarian. I was like, 'Guess not!'" Mann, who began her career as a stylist, also draws inspiration from the runway. She's currently working on an extravagant Dubai home, building each room's theme around an Alexander McQueen gown (one translated into a wall covering made of "wildly expensive" individually hand-laid feathers).

As for the Chelsea, slated to reopen in 2017, Mann plans to celebrate the hotel's legacy as an enduring artists' hub. To honor the stories that have become a part of its bone structure (like the time Edie Sedgwick famously burned her room to a crisp), she enlisted the help of former residents like Patti Smith." 'We had to pay our rent in this room, so make it dark," Mann says the rock legend instructed. Whether in the city or the Hudson Valley, there's nothing Mann relishes quite like a home with a narrative.







MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE. Jourdan is wearing New Eye Studio® Lasting Drama® Waterproof Gel Pencil in Cashmere White. @2015 Maybelline LLC.









WITH FALL FAST approaching, it's time to fine-tune your beauty regimen, and that includes your hair color. The good news: Less is more. "The most modern color doesn't look done," says colorist Victoria Hunter, a co-owner of Whittemore House Salon in New York. Here, the intel on the chicest shades.

BEST FOR BLONDES

UNLESS YOU'RE A NATURAL BLONDE, avoid getting a single process. "Women think that going one shade all over is better than highlights, but a single-process blonde often ends up looking brassy," explains celebrity hair colorist Marie Robinson, whose clients include Michelle Williams. Highlights help keep your hair from looking too yellow or orange.

WHAT'S MODERN NOW: Pros are buzzing about baby lights, a highlighting technique in which fine, natural-looking color is placed around the hairline. "They freshen everything up in a soft and subtle way," says Tracey Cunningham, Redken's creative consultant. To get this look right, ask your colorist to start blending the color an inch from your roots. This allows it to grow without a line of demarcation.

SKIN-TONE SECRET: Fair complexions look best with a medium-to-dark-blonde base and baby-blonde highlights, says Los Angeles hair colorist Negin Zand. Platinum highlights would look pretty too, but only if your hair is short. (More on that later.) If your skin is medium with gold undertones, consider caramel blonde lowlights, "to richen up your color and add depth," suggests Los Angeles colorist Denis De Souza. For dark tones, stay away from anything too light. Go for deep caramel and keep the brightest hues



far from your face, advises Paris colorist Christophe Robin. **STYLE TIP:** "Don't attempt to go platinum," says Robinson, unless your hair is collarbone-length or shorter. "It will damage your hair, and it can look cheap," adds Zand, who also urges caution when highlighting short blonde locks. "It can easily look like you have tiger stripes in the back where the hair is shortest." The longer your hair, the more dimension that's required, so ask for highlights or lowlights. Also, be advised that heat styling and blonde hair don't mix well. Jennifer Lawrence's colorist, Lorri Goddard, encourages her clients to rough-dry their strands thoroughly, since cumulative damage from hot tools "can fry lightened hair," she says. Hydrate your tresses with Christophe Robin Moisturizing Hair Oil with Lavender (\$47), then use Redken Blonde Idol Sulfate-Free Shampoo (\$18) a couple of times a week.

MAINTENANCE: "Blonde hair can go brassy when everything is lifted too high," says Zand. Keep your base darker, and add lightness with highlights to maintain depth. If the sun is the culprit, tone down brassiness with an in-salon gloss. Warning: The blonder you go, the higher the maintenance. "Think of blonde hair as a white T-shirt," says Robinson. "The more you wash it, the more discolored it becomes from absorbing things in the water."

BEST FOR BRUNETTES

THE OMBRÉ TREND is here to stay, but these days "there's less contrast between the roots and the end color," notes Robinson, who says she's been melding tone-on-tone colors from the mid-lengths to the tips of the hair.

WHAT'S MODERN NOW: "Lighter ends are still on-trend, but keep them refined to showcase more natural-looking color," says Goddard. To do this, your mid-lengths to ends should be no more than two to three shades lighter than your roots—a technique some pros have dubbed "sombré." (This is a softer, more blended version of the traditional ombré, which spans up to seven shades from root to tip.) "Low-maintenance hair color has been coming back into focus, and sombré is a much more wearable take on ombré," explains Cunningham, whose clients include Drew Barrymore. "It's flattering on everyone, especially brunettes."

SKIN-TONE SECRET: For fair complexions with hints of pink or red, "avoid warm tones like gold, copper, mahogany, and red," says Robin. "They can look brassy on pale skin," adds Goddard. Instead, go for deeper caramel or cool ash browns that won't make you look washed out. On medium tones, vibrant light and medium brown shades are flattering, while deeper complexions can go as rich as dark brown to black. Shine is crucial: "The darker you go, the shinier it should look," advises Robin.

STYLE TIP: Chopped your locks above your shoulders? "When you're brunette with short hair, the shape of your cut becomes the statement," says Robinson. Skip highlights or lowlights and leave the color "rich but subtle," she says. "Nothing looks chicer than a well-cut bob that's really sleek, shiny, and all-one-color brunette," adds Hunter. On longer hair, consider softening your look with varying shades of brown to avoid a heavy block of color and "to see the movement of your haircut," Robinson says.

MAINTENANCE: David Stanko, hair-color consultant for Redken, says, "Brunettes face three basic problems: going too ashy, too brassy, or becoming inky or monochromatic (i.e., wig-like)." To prevent your color from looking ashy or flat, he recommends asking your colorist to "add lighter brown bits rather than highlights from mid-lengths to the ends of your hair to perk up an ordinary brown to a sexy



brunette." If brassy tones are your concern, request a demipermanent gloss (Stanko uses Redken's Shades EQ line) to keep your color vibrant. At home, try Joico Color Balance Blue Shampoo (\$16) and Conditioner (\$18) to wash away unwanted orange tones.

BEST FOR REDHEADS

IT'S WELL-KNOWN that red is the hardest color to keep looking natural and glossy. "Too much red can appear pink or give you hot roots," says Zand, "but too much brown, and it won't be red enough. It's a very fine line."

WHAT'S MODERN NOW: "The more dimension and layering you do, the better red hair will look," says Hunter. She mixes everything from mahogany to strawberry blonde to gold and copper brown. "Then I finish with a coppery red gloss to mute everything, and blend it all together with tons of shine." Bottom line: Stick to shades found in nature, and avoid blue-based reds, which can turn burgundy or eggplant. SKIN-TONE SECRET: Those with fair complexions with pink undertones may want to try an icy strawberry blonde by adding neutral copper tones. Pale but warmer-skinned? "You'll look best with golden apricot," says colorist Rona O'Connor, who works with Debra Messing. For medium skin, go mahogany instead of copper. "Think of Irish setter red—it's not too light and contains more red," says Robin. On darker tones, try deep mahogany or rich marsala.

STYLE TIP: Unlike brunettes, it's crucial for those with short red hair to have multitones and dimension. For longer hair, one color looks sophisticated and chic.

MAINTENANCE: "The biggest issues for redheads are dull ends and looking washed-out," says O'Connor. Maintain luminosity with an in-salon demi-permanent gloss every four to five weeks to replenish color. At home, prevent fading with Nexus Color Assure Primer pre-wash treatment (\$19.99) and Pureology Reviving Red Shamp'Oil and Condition (\$29 each).

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- Boost radiance once a week with a coconut oil treatment, advises Goddard. Apply to dry hair from roots to tips, and let it sit for 30 minutes. Before rinsing, lather up your shampoo, then add a small amount of water. "That breaks down the oil without stripping the moisture from your hair," she says. Not an oil fan? Try a vinegar rinse instead. Goddard swears by Rene Furterer's, especially for those with hard-water issues.
- Use a color-enriching mask. Christophe Robin's deposits pigment only where your hair needs it.
 Leave this blend of buriti oil and almond butter

- on your hair for up to 30 minutes. Results will last for three to five shampoos.
- Ask if your salon carries Olaplex. This new breakthrough treatment "helps brittle, tortured hair become normal-human-being hair again," says Hunter. The in-salon part mends broken sulfur bonds that lead to fading; the at-home mask ensures shiny strands until your next salon visit.
- Camouflage gray regrowth instantly with Color Wow's temporary covering powders. "For people who don't want to mess with their color at home, this stuff is genius," says Robinson. ■



Christophe Robin Shade Variation masks, \$52 each SEE WHERE TO BUY FOR SHOPPING DETAILS











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FOR HAIR THAT LIVES TO MOVE







TO LADYSCAPE, OR NOT?

Alex Kuczynski

explores our obsession with (very) personal grooming

y tribe is a hairless one. Two years ago, when I spit into a plastic vial and sent my saliva to a service to have my genetic history mapped, one of the traits that came back—apart from being, oddly, closely related to Dr. Oz-was the following:"You are from people with the least amount of body hair on earth." There was a map and an arrow pointing

to a dot, somewhere between northern Europe and Scandinavia, and it

basically said: You are here, and hairless. So when I grew pubic hair—probably sometime around 18 years old—it was not a big deal. I never thought of grooming or plucking or shaving or bleaching; it seemed unnecessary, and there wasn't very much to work with anyway. I also didn't own a bikini or have sex until my 20s-I know: Freak!-so there was no point.

When I was 24, this changed. I found myself

in Istanbul, in a hammam, at the suggestion of my friend Verkin. In the domed steam room, the attendants scrubbed me raw, massaged me, flayed me with scented tree branches, and anointed me. Then the tellak—the one who scrubs and flays and greases you up—took me by the hand to a private room off to the side and started asking pleasant questions in Turkish. She seemed encouraging, so I nodded affirmatively, even though

the only phrases I understood in Turkish at the time were "cherry juice," "Where is the toilet?," and "Enough with the rugs already."

With an athletic abruptness, she flipped my legs over my head and started applying some sort of honeyed mixture to the hair of my pubic region. Within minutes, helpless to stop but cautiously willing, I was bare as a baby. Verkin wandered in to check on me. I lay on the marble slab, supine, stunned, stripped, feeling like a simultaneously pornographic

and infantilized female version of the Lamentation of Christ.

"Cok güzel," Verkin said in Turkish to the attendant, who smiled brightly at the praise of her work. Very beautiful. I will never forget those words. I associate them with shock and vulnerability—and chafing. I arrived back at the hotel, and my boyfriend at the time remarked that I looked like an enormous eight-year-old. We continued on our journey, which had started in the ecstatic hedonism of the Greek islands, through Turkey and on into the bound and covered-up monasticism of Syria, where I wore long sleeves, a long skirt, and a head scarf that covered my face. Underneath, my skin was naked, no hair below my eyebrows longer than

> a grain of rice. I would learn that in Islam, pubic and underarm hair is considered unclean for both

I arrived back at the hotel, and sexes and is routinely shaved or waxed. Depilation (removing the hair above the skin) and epilation my boyfriend at the time (removing the entire hair, including the root below remarked that I looked like an the skin) are basic hygienic rituals in Muslim cultures, on par with toothbrushing. In Syria, even enormous eight-year-old. though I felt like a filthy sex goddess-giant eight-year-old, I actually fit right in. Years later, I often reflect on the paradox of the American woman-

influenced by porn-star culture, stripping off her pubic hair, coerced into a state of enforced genital infancy—and her similarity to Muslim women all over the world. They spend their entire adult lives never seeing a pubic hair on their bodies, but in their case, it is for religious reasons. In one culture, porn rules; in the other, God. The result is the same.

Trimming or removing pubic hair—the term for the preference for hairless genitals is "acomoclitism"—has long been a custom in many cultures for medical or religious purposes. In ancient Egypt, removing hair meant fewer lice infestations. Greeks and Romans commonly removed all their body hair for aesthetic reasons. In the 16th century, Michelangelo felt it was appropriate to create a David with stylized pubic hair, and by the 18th century female pubic hair was often the centerpiece of Japanese >

The SWFFPSTAKES



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WHAT: Fodor's-sponsored airline vouchers for two + 4-night stay for two at the Alila Diwa Goa + two 60-minute treatments at Spa Alila + Fodor's India guidebooks + \$1,000 ShopLatitude.com shopping spree. (Approximate total retail value: \$4,350.) WHEN: Sweepstakes entry open August 3-23, 2015. WHERE: Alila Diwa Goa in Goa, India.

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Beauty BAZAAR

erotic art, but it was not until the 20th century that the Western tradition showed women with pubic hair. The celebrated 19th-century art critic John Ruskin, who seemed to have learned all he knew about women from art, not life, was so put off by his new wife's body on their honeymoon—some think it was the sight of her pubic hair—that the marriage was annulled, unconsummated, years later. Ruskin never did get used to the notion of pubic hair and may have died a virgin.

In the past two decades, with the absorption of pornography into the American mainstream—pole-dancing aerobics classes, Abercrombie thong underwear for the six- to eight-year-old set, suburban couples making their own porn movies, nip slips on television, Miley Cyrus basically doing anything—pubic hair has become a quasi-public marker of the self, a talisman of one's essential style, even though presumably very few people see what your pubic hair actually looks like. Books have been written about the many possibilities for pubic coifs. Women celebrities talk about their pubic hair in an open and casual way, and I am still not used to hearing it. It always strikes me as misguided, as if they believe this open kind of conversation is an empowering feminist move, wresting sexual discussion away from men and using

She noticed that

my pubic hair was a blinding

Marilyn Monroe blonde.

"Why is your hair there that

color?" she asked. "Wow."

it as their own device to convey sexual bravura.

n my 20s and 30s, I worked as a reporter, and often subjected myself to projects that involved the body. There was a graphic front-page story for the New York *Observer* about my experience with colonic irrigation. I wrote a piece for *The New York Times* about women

experimenting with Viagra for enhanced sexual gratification (I believe I was the first *Times* reporter to get the word "horny" into the paper of record). Later I was asked by this magazine to get a "vagacial" and write about the experience. During the treatment, an aesthetician performed a cleansing "facial" treatment on my vulva, explaining why it was necessary—so many women get ingrown hairs from waxing, or they have irritated skin from dyeing their pubic hair hot pink or blue (often using a product called Betty, for "the hair down there"), or the glue from vajazzling creates clogged pores.

A brief aside on what vajazzling entails: Someone strips all the hair off your vulva, then glues crystals or pearls in some sort of decorative motif in place of the hair. (Vajazzling is a play on the words "vagina" and "Bedazzler," which is a home appliance used to fasten rhinestones and studs to clothes and other material.) Alternately, one can get temporary tattoos on one's vulva, a practice called "vatooing." Betty dye is available in a rainbow of colors. Using hot wax and a detail trimmer (basically a tiny razor), one can strip one's hair into a variety of shapes, which have each earned nicknames in the common parlance of the trade. There's the vafro, the sphynx (also known as the Yul Brynner or the full monty), the Bermuda Triangle, the football, the furry hoop, the flame (also known as the teardrop or the princess), the diamond, the marquise, the landing strip, the pencil line, and the minimalist. There's the Chaplin, the postage stamp, the Hitler, and the rattail. I recently spent a week on a nude beach in Maui, and I was less fascinated by the exquisite bodies than by the precision craft on display in everyone's pubic region, both women and men. The young women sported dynamic shapes and flamboyant dye jobs; the young men had waxed their bodies entirely and all their pubic hair, leaving just a strip over the top of their penises. The effect was to make their penises seem, well, huge, like long, dangling hoses. I know several men, heterosexual, who go in for full wax jobs of the areas that are most hairy, also known in the trade as "back, sack, and crack."

The trend that most disturbs me is women who have all their pubic hair lasered off, permanently, leaving them in a state of immortal prepubescence. I asked a group of such women why they would do such a thing—which is irreversible—and the explanations made no sense to me. One woman said she did it because she was having her bikini line—just the sides—lasered off, and why not just do the whole thing, for the slightest bit of price difference? Another said she never wanted to confront having gray pubic hair. Her comment reminded me of a friend who is going through horrible, excoriating chemotherapy and who can't stand it when her fellow patients complain that the chemo treatments make them look so old. "I don't care about looking old," she says. "I just want the privilege of being able to be old."

I've ventured into the weird world of pubic grooming a few times. After the Turkish hammam experience, it took my hair a full year to grow back. In my early 30s, my then four-year-old stepdaughter came to live with my husband and me for the first of many summers. I knew we would be changing into bathing suits together, and I knew her mother had voiced some doubt about whether the hair on my head—in the preferred vernacular, "the drapes"—was naturally that shade of shocking, unnatural blonde. The truth is

that it wasn't; the color had been foisted upon me at great expense by a Madison Avenue hairdresser. Before my stepdaughter's arrival, I decided to have a little fun with the situation. I turned on the TV, put my legs in the air and slathered Jolen cream bleach all over "the carpet." After two hours, all the hair on my body, from head to toe, correlated. It was all a matching, hideous shade of something my mother calls "pee-pee yellow."

A few days later, my four-year-old charge and I were changing in the beach cabana. She noticed that my pubic hair was a blinding Marilyn Monroe blonde.

"Why is your hair there that color?" she asked. "Wow."

"Well, of course, it's my natural hair color," I said, sliding into my bikini bottoms. Then I added, "And be sure to tell your mother."

Last year, after a run-in with an ingrown hair that resulted in an infection that required antibiotic treatment (I looked at my doctor in wonderment as he wrote out the prescription, and he said, shaking his head in a kind of rueful sorrow at the state of womanhood, "I have to do this about once a month"), I decided: No more. I like my hair. It keeps me warm in winter, prevents chafing during sports, and stores pheromonal scents. It provides padding. It marks me as a woman, not a child. I will not laser it away. I will keep it. And when it does turn gray, and later I hope white, maybe then I will dye it hot pink.

Adapted from "And Be Sure to Tell Your Mother," from Me, My Hair, and I: Twenty-seven Women Untangle an Obsession, edited by Elizabeth Benedict, Algonquin Books, September 2015





THE LA PERLA ATELIER COLLECTION

This March, Harper's BAZAAR and La Perla celebrated the arrival of the La Perla Atelier Collection in the United States. BAZAAR Executive Editor Laura Brown and celebrity stylist Tara Swennen co-hosted the event, inviting guests for cocktails and a preview at Soho House West Hollywood.

View the Atelier Collection today at laperla.com.

SUNNY OUTLOOK

Enjoy a worry-free summer in the sun by keeping your skin protected with two new standout products from Natura Bissé's C+C collection. Both MacroAntioxidant® Sun Protection and Dry Oil Antioxidant Sun Protection are formulated with SPF 30, meaning your skin will be as healthy and beautiful as ever.

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BEAUTY CALENDAR

On August 6, Harper's BAZAAR Beauty Director Alexandra Parnass will once again take part in the Look Good Feel Better National Beauty Editors Day. Sit down one-on-one with Alexandra at Saks Fifth Avenue in New York City for priceless beauty advice, a mini makeover with the cosmetic brand of your choice, and a fabulous gift bag. All proceeds benefit Look Good Feel Better, an organization that helps improve the self-esteem of cancer patients.

To book your (\$40) appointment, register at lookgoodfeelbetter.org/register.

IN NEUTRAL

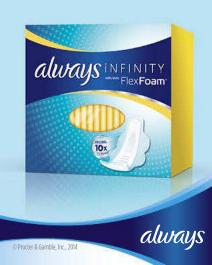
The new autumn/winter collection from Fabiana Filippi radiates the minimalist-chic aesthetic for which the brand is known. Fabrics are of the highest quality, stitched entirely by hand, and designed into silhouettes that are soft, relaxed, and fully dimensional.

View the entire collection at fabianafilippi.com/en.

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When you look fatigued or puffy, try Roloxin Lift (\$110 for 10). After 10 minutes, an invisible latticework smooths wrinkles and firms skin. A great primer, and results last up to 24 hours.



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3. WRINKLE **SMOOTHER**

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6. BLEMISH BUSTER

Breakout-prone? Clinique Acne Solutions BB Cream's lightweight tinted formula (\$37) conceals pimples, controls oil, and has SPF 40 to prevent sun damage.

By Alexandra Parnass SEE WHERE TO BUY FOR SHOPPING DETAILS





SUPER-EASY MAKEUP

We love multitaskers! Charlotte

Tilbury Colour of Youth Lip &

Cheek Glow (left, \$58) can be

applied with your fingertip

for an instant rosy tint. Tom

134

Ford Illuminating Powder Duo's shimmering shades (\$80) highlight cheeks or eyelids.

By Alexandra Parnass



Dimension Shape + Fill Expert Serum (\$89) **BOUNCY HAIR SECRET**

Top stylists agree: Mousse is making a major comeback. For long-lasting body, apply Rusk Mousse (\$18) or Tresemmé Youthful Fullness Flexi-Bounce Mousse (\$5), and blow-dry with a round brush.



tones your

cheeks and jawline.



sexy as ever.

The] 3



ESCADA AT ISOLA

In celebration of the ESCADA Meets Thilo Westermann collection, friends of ESCADA and Saks Fifth Avenue enjoyed a private dinner at Isola at the Mondrian Soho in New York City. The evening was hosted by ESCADA Chairman Megha Mittal and Fashion Director Daniel Wingate, and celebrated featured artist Thilo Westermann. Notable attendees included Minnie Driver-who treated guests to a musical performance—as well as supermodels Coco Rocha and Selita Ebanks.

Minnie Driver attends the private dinner in an FSCADA Meets Thilo Westermann gowi



From left: Saks Fifth Avenue President Marc Metrick, Harper's BAZAAR Editor in Chief Glenda Bailey, Aerin Founder and Creative Director Aerin Lauder, Saks Senior Vice President Kate Oldham, Dior Senior Vice President of Marketing Tennille Kopiasz, and Saks Chief Marketing Officer Mark Briggs

FLOWER POWER

Harper's BAZAAR Editor in Chief Glenda Bailey, Aerin Founder and Creative Director Aerin Lauder, and Dior Senior Vice President of Marketing Tennille Kopiasz were on hand this spring at the Saks Fifth Avenue New York flagship to celebrate Glam Gardens—a veritable lush in-store paradise filled with flora, fauna, and the world's best beauty products. Partnering with 35 beauty and fragrance vendors, Saks created individual gardenscapes within each window, boasting 120 boxwood balls, 10 topiary trees, and more than 100,000 flowers.







Clockwise from top right: Model Constance Jablonski; DJ Vashtie Kola; actress Jena Malone, Harper's BAZAAR Executive Editor Laura Brown, Coach Creative Director Stuart Vevers, and actress Zoë Kravitz; Coach Tribal Collection handbag; COACHxBAZAAR pop-up boutique display

COACHXBAZAAR: COACHELLA 2015

Harper's BAZAAR put the Coach in Coachella this April with a tribal-themed party fit for the festival that celebrates fashion as much as it does music. Together, BAZAAR and Coach took over the Soho Desert House with an influencer brunch on Saturday, April 11, hosted by Zoë Kravitz and Coach Creative Director Stuart Vevers. VIPs such as Daisy Lowe, Jena Malone, and Constance Jablonski joined in the festivities and shopped the brand's übercool Tribal Collection at the ShopBAZAAR pop-up boutique.





PROMOTIONS

FROM HARPER'S BAZAAR







TACORI







Pile on the mixed prints and textures and prepare for a fantastic voyage. Photographs by Nathaniel Goldberg



BOHEMIAN



















The actress on fashion, family, directing her first movie, and learning to live on the bright side

By Christine Lennon

In the driver's seat.
Dress and earrings,
Givenchy by Riccardo
Tisci. Hat, Ellen
Christine Couture.
Bracelet, Tiffany & Co.
FASHION EDITOR:
Natasha Royt









hen I meet Natalie Portman at a coffee bar near her place in Los Angeles, she's all business, arriving in a long-sleeved chambray dress and black sandals, her wet hair pulled back into a bun. At 34, she's as fresh-faced as ever, the only flash of glamorous movie stardom the bright-red polish on her short nails, a remnant from a whirlwind 48-hour trip to Beijing, where, as a longtime brand ambassador for Dior, she hosted the opening of an art exhibition. She has even scheduled our get-together for 7:30 A.M., a tactic that implies she is treating it almost like a grueling workout.

Once Portman gets going, she's anything but removed. She talks animatedly about spending most of her time now in Paris, where she and her husband, the French dancer and choreographer Benjamin Millepied, have settled with their four-year-old son, Aleph. The

couple, who met on the set of Darren Aronofsky's *Black Swan*—the film that earned Portman an Academy Award for Best Actress in 2011—moved there last year after Millepied was named director of the Paris Opera Ballet. "It's magical," she says of her life in the French capital. "But the cultures are different in ways you don't even realize. And there's stuff you don't know you'll miss until you're away." Like what? I ask. "Like indoor gyms where kids can just run around and jump," she offers, shaking her head. "They don't have those there. [In Paris] if you're running around on the playground chasing your kid and playing a game, people think you're nuts." Then there are the more grown-up differences. "This French friend of ours just told me that being in Los Angeles, he missed having serious conversations at dinner," says Portman, who majored in psychology at Harvard. "In Paris, if you're at dinner and there isn't a debate, you leave and think, Well, that wasn't a very good party. But no one ever does that here. And I thought, I like just having *happy* talk!" She lets out a giggle. "My French is okay, but when my friends are talking about books and philosophy, that's a level of conversation I'm just not ready for linguistically," she says, cocking her eyebrow playfully. "And maybe intellectually."

Portman has been out of the spotlight for a few years now, but she's starring in a pair of movies set to hit theaters in the coming months. The first, *Jane Got a Gun*, is a dramatic western about a frontierswoman who is forced to ask a former lover to help bail her out of trouble.

The film, which Portman also produced, was shot in New Mexico in 2013 in less-than-hospitable circumstances, with last-minute shuffles in costars (Bradley Cooper and Michael Fassbender dropped out, replaced by Ewan McGregor and Joel Edgerton) and leadership (director Lynne Ramsay exited, and Gavin O'Connor took the reins). "It's a testament to how amazing it is in New Mexico that I still love it there, because that movie was really challenging," she says, relieved to have a final product that she's proud to promote. "It's a miracle it came out so well."

The second film, A Tale of Love and Darkness, debuted at Cannes in May, and marks Portman's first

"I SAID TO CATE BLANCHETT, HOW DO YOU DO IT?' SHE SAID, YOU JUST DO."

feature as a director. Based on the autobiographical novel of the same name by the Israeli author Amos Oz and set against the backdrop of the formation of Israel in the years after World War II, it tells the story of Oz's relationship with his mentally ill mother (played by Portman, who also wrote the screenplay, which is entirely in Hebrew). She made the film in Israel last year over a period of six months. "The power of words is at the center of Judaism, and the creation of a people through storytelling," she explains. "So I wanted to show the birth of this writer as he relates to his mother." Though Portman grew up on Long Island, she was born in Jerusalem, where her father was raised, and her connections to her Jewish heritage remain strong. "It's a very strange place to be from," she says. "When you say, 'I'm from Israel,' everyone wants to have a 10-hour political conversation. Everyone has a very strong, passionate opinion about it," she continues. "But I'm grateful for it. I had so many friends who asked when we were younger, 'Who am I? What's my identity?' I never questioned my identity."

Nevertheless, even in red-carpet situations, Portman often finds herself peppered with queries about Prime Minister Benjamin Netanyahu and U.S. foreign policy. "I get asked so many questions about the Middle East, and I'm like, 'Can you please just ask me about my dress? Let's just talk about the dress!" she says, half-laughing. So while many actresses are busy hashtagging #AskHerMore and trying to dodge questions about their manicures and motherhood, Portman is asking for *less*? Though gender inequality is obviously very real, she says she can understand the temptation to focus on fashion. "I like to look at what people are wearing, but I do see the sexism in it," she says. "Yeah, you could reject it all, but I don't know anyone who has done that and been able to maintain the level of work I'd like to maintain."

In addition to two upcoming films that she shot with Terrence Malick, *Knight of Cups* and *Weightless*, Portman is preparing to act in two more, so it's no surprise that work-life balance is now front of mind. "Cate Blanchett is an amazing person," she says of her costar in the Malick movies. "Very early on, I asked her about being a parent. I said, 'How do you do it? You're a mom. You're the best at what you do.' She said, 'You just do. Stressing about it doesn't help," Portman recalls. It might also be worth instituting an #AskHimMore hashtag to counter the assumption that family and juggling kids are women-only topics. "Most men I know are dealing with the same issues," she says. "Maybe those questions need to be asked of men too," she adds. "Maybe the men need better questions."















Strong suit. THIS PAGE:
Jacket and pants, Bottega
Veneta. Earring, J.W.
Anderson. Necklace and ring,
Tom Wood. Bag, Furla.
ShopBAZAAR.com. Shoes,
Louis Vuitton. OPPOSITE
PAGE: Coat, Stella McCartney.
Similar styles available
at shopBAZAAR.com.
Top, Stella McCartney. Pants,
Stella McCartney. ShopBAZAAR.com.
Top, Stella McCartney. Top, Stella McCartney. ShopBAZAAR.com.
Bay ShopBAZAAR.com. Earring,
J.W. Anderson. Necklace,
Tom Wood. BEAUTY BAZAAR
Plump your skin with Olay
Active Botanicals Moisturizing
Day Lotion (\$14.99).









Volume control. THIS PAGE: Dress and belt, Donna Karan New York. Earring, J.W. Anderson. Necklace and ring, Tom Wood. Shoes, Louis Vuitton. OPPOSITE PAGE: Dress and bangle, Proenza Schouler. Earring, J.W. Anderson. Necklace, Tom Wood. See Where to Buy for shopping details. Model: Alisa Ahmann; hair: Tomo Jidai for Oribe Haircare; makeup: Maki Ryoke for Diorskin; manicure: Kelly B. for Dior Vernis.

B Available at ShopBAZAAR.com





MY GRANDMOTHER had a tendency to romanticize. My family and I lived in Morocco for a while when I was a child, and she was convinced that I went to school on a horse and had a camel in the backyard. To this day she would still believe that. That was just her version. And it didn't seem necessary to tamper with it. I didn't want to say, "No, I go to school on a bus." Her romantic visions were part of why she was so successful. It's how she inspired people like Richard Avedon to create these amazing, fantastic pictures. Of course, if she had been a bookkeeper or a newscaster and was romanticizing facts and figures, then that would be worrisome. But her imagination gave her images that sense of dreaminess.

My first memory of my grandmother is from when I was about five years old. She was working at Harper's Bazaar at the time, and I was living in Germany with my family. She and my grandfather came to Bonn and spent a week with us. We visited German castles, and I remem-

ber having a wonderful picnic lunch in Remagen, where the Allies crossed the Rhine during World War II. I also remember all the bags she had. If you have to count the bags, you know it's too many! There was always a major procession of Louis Vuitton trunks, and after every trip she took they had to go back to Louis Vuitton to be refitted.

I knew from the beginning that my grandmother was different. She certainly wasn't the kind of grandmama who would cook a big pot of pasta on the stove. But she was never intimidating to me. In my teens, I went to school in Paris, and she would visit me whenever she came for work. She always wanted to know what my life was like and what I was doing and seeing, but she wasn't the kind of person to pepper you with questions; the conversation was always spontane-

ous. She liked to walk and talk-not that we'd go very far, just a block or two, and then we'd get back in the car. Her use of words, her cadence, her playing with volume was so rich and dynamic that there was an exotic quality to her communication.

Fashion people can be very catty and judgmental, and put down others and criticize what they're wearing, but my grandmother wasn't from that school. She really believed that if you didn't have something positive to say, don't say anything. And that was such a relief in a world of people who can be so outspoken in their criticism. You see so many people who say, "Oh, that jacket is too short," or "Her bun is terrible, and it shouldn't be there." She didn't work that way. Her outlook was tremendously empowering, because she didn't impose anything on anyone. She had a unique character in that she wasn't really a society woman, nor a critic or a social activist. She wasn't a lot of things, but she felt that she had plenty on her plate, and she'd just do what she did. She didn't feel that her work was a trampoline for something else.

I was born in 1955, and my grandmother left Bazaar in '62. I was very, very close with her, but she never talked about her career. I think it's because she didn't look at her job that way. She saw it as what she was working on at the time, and she was not the type of person to talk about work outside of work. She was never political about her job. She didn't have management retreats, she didn't have meetings, she didn't have agendas and goals or

lists of who we're going to be and who we're going to talk to. She had no marketing department. She just wrote memos and letters to the people she worked with who were good, and put out a great magazine.

Supposedly, my grandmother got to Bazaar because Carmel Snow, who was then the editor in chief, saw my grandparents out dancing one night. She thought my grandmother looked amazing, so she said, "Come see me at Harper's Bazaar," and then gave her a job. I don't know if it really did happen that way, although I think the bones of the story are pretty solid.

My grandmother was at Bazaar for 26 years, and the body of work she helped create there is like a Fort Knox of visuals that still reverberate around in fashion today. In terms of imagery, I believe that those were her most important years. The pictures haven't dated at all. Looking through them, you can see a fascinating evolution of women and their role in society, their role in the family, their relationship with their own bodies. My grandmother

> took the lead in that sense, and the reverence she had for women is astonishing. She made women look magnificent, never overtly sexy or inappropriate. There was a sense of respect, and it was all done tastefully, never cheapened or hardened—or drab, which was very much the look of a lot of editorial images at the time.

> The stories about my grandmother's child-

hood are always a bit cliché—the sister was prettier, and so forth. I think it was a different era. I don't think my grandmother was a great mother, and I don't think her mother was a great mother, either. In those days there was more of a separation between parents and children. I was blessed, though, to have had a much better relationship with my grandmother than my father and uncle had. She had nicknames for everyone, partly because she wasn't very good at remember-

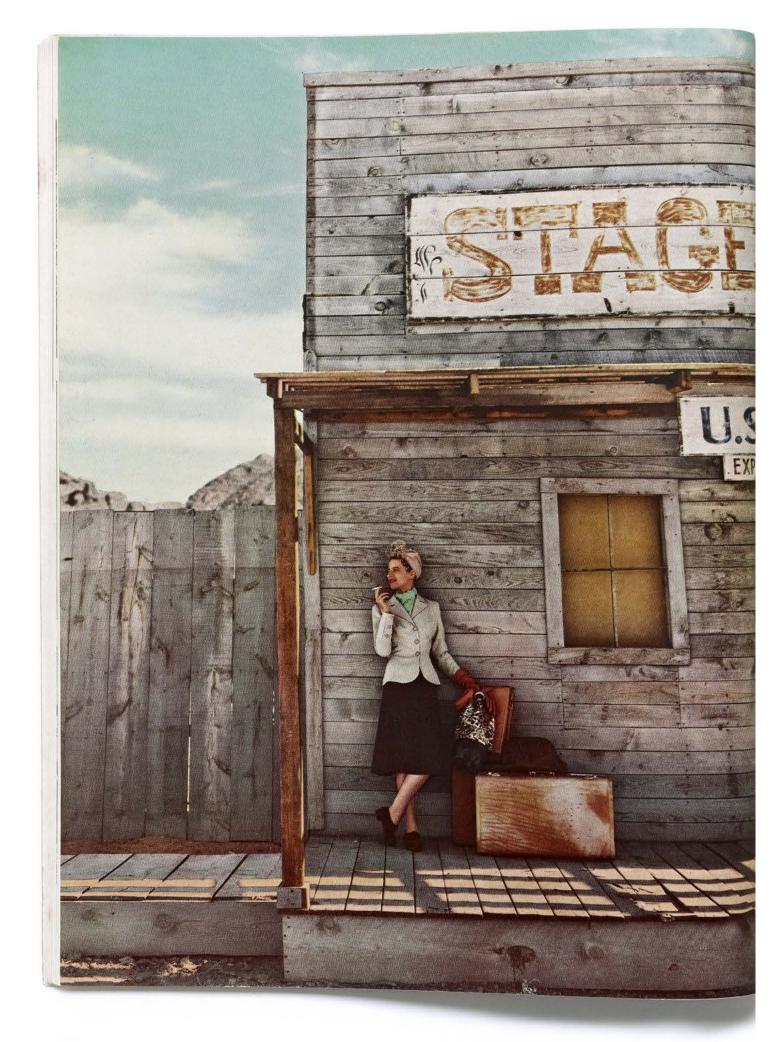
ing names. If you got a "poo" on the end of your name, that was a compliment. My father's name is Frederick, and she called him Freckypoo. When I was a child, my nickname was Sasha, and she used to call me Sashi-poo. After I turned 20 and started calling myself Alexander, I once phoned her office and her assistant told her that Alexander was on the line, and she got all excited because she thought it was a hairdresser named Alexandre, but instead she was stuck with me.

She always encouraged me to do what I wanted in the most wonderful way—my getting married, my travels, and my friendships. The one time I can remember her disapproving of something was when I moved to New York at the age of 30. I was thinking that maybe we'd live in Sands Point, in Nassau County, which is where some of our family friends lived. I mentioned it to her, and she said, "Suburbia ...?" I got the message. We wound up getting a loft in SoHo instead.

I have lots of memories of dinners with my grandmother and a whole bunch of photographers and models she was working with: David Bailey, Patrick Lichfield, Cecil Beaton, all these different characters. She was tremendously fond of Lauren Bacall—she called her Betty—and they shared a cook for the last 10 years of my grandmother's life. She also had a very special relationship with Jackie Kennedy; it was a real, important friendship that lasted a lifetime. During Jack Kennedy's presidential campaign, Jackie reached out to my grandmother and asked her advice on what >



The body of work she helped create at Bazaar is like a Fort Knox of visuals that still reverberate around in fashion today.



ALL OTHERS, TOP ROW FROM LEFT (BAZARA RIOVEMBER 1937). JUNE 1939 COVER, AND SEPTEMBER 15, 1939). © ESTATE OF GEORGE PLATT LYNES, A.M. CASSANDRE. ESTATE OF ERWIN BLUMBNELD. SECOND ROW, FROM LEFT (BAZARA AUGUST 1944; NOV PRELAND. 1932). WALTER SANDERS, A AND OCTOBER 1931. THE LIFE PLANDERS TRADINGUST STAD MINGURES TANDINGUSTES TANDINGUST TRADIT STAD MINGURES. AND SECOND ROW, FROM LEFT (BAZARA, OCTOBER 1938, MARCH 1939, AND ARRIL 1932, ON WINN BACHARS; DAN WARRAND ROKELS, RELIN SOKOLSKY.

to wear, which is very poignant. You can read in letters that it was all "Dear Mrs. Vreeland this," "Dear Mrs. Vreeland that," and then at a certain point it switched to "Dear Diana."

When my grandmother was entertaining, she held court. She was in charge. She loved round tables with eight to 10 people, and vibrant conversation. She always had a glass of vodka with a chunk of ice and a peel of lemon. She could drink a lot of them, smoking the entire time; she never stopped smoking. There was a lot of hookah too.

She was very fastidious. She always had a colorful tablecloth with matching napkins, and the tablecloth was ironed on the table to make sure there were no folds. She would never entertain unless the silver was all shined. She also believed that fragrance was the backbone of a home, so she always had wands of incense burning and those Teflon discs with oils that you put on top of lightbulbs. She had a room scent that she'd spray, and she kept candles burning, and she would inject scent into her pillows with a hypodermic needle—all of that going on at one time! She was very big on pillows. She was convinced that if you didn't have support on the bottom of your back you would be uncomfortable. She also cared about people sitting straight. She would grab my hair with her fingers and pull me up so that I'd stand taller, just three inches more! She would credit the fact that she'd had training as a dancer. Her posture was always very good.

er conversation always had a certain lightness to it. She didn't talk about unpleasant things. In the last two years of her life, she decided that she didn't want to see anybody anymore, so she didn't see anyone except her family. She would talk on the phone—she would even invite people over for dinner and talk to them on the phone from her bed in the other room while they sat around her dining room table, but she wouldn't see them ever. Not once. She wasn't on a death spiral or anything. She just didn't think she could present herself the way she wanted to, so she didn't.

I think that "discipline" is a really good word for my grandmother. I remember coming home from dinner with her late one night, and she had a light box on the dining room table and a bunch of contact sheets that she needed to go through that night to approve. She laid out all of the pictures and sat there far into the night finishing off what she had to get done. She wasn't the kind of person to say, "Oh, no one's going to see the dust ball in the back corner"—she would say, "Pull all the chairs out and sweep properly." She didn't skim over anything.

My grandmother could see things that others couldn't, and the people she included in *Bazaar* always had a certain intelligence and strength and energy. I recently met a woman who had been my grandmother's secretary for many years, and she said that when a person came in to be photographed, everyone at the magazine would say, "What are they shooting *her* for?" And then they would see the pictures and say, "Oh." My grandmother could look at people and see their talent. It was a tremendous gift. **As told to Charlotte Cowles**

Diana Vreeland: The Modern Woman, edited by Alexander Vreeland, will be published by Rizzoli in October. This month, he adds a new fragrance, Devastatingly Chic, to the Diana Vreeland Parfums collection.







VREELAND'S BAZAAR YEARS

1936 Editor Carmel Snow featured Vreeland in *Bazaar* before offering her a job

1937 Actress Frances Farmer wreathed by a dreamy cloud of smoke

1939 A surreal cover illustrated by A.M. Cassandre







1943 The famous cover that launched Lauren Bacall's acting career

1944 Actress and jet-setter K.T. Stevens (left) hits the runway with a gleaming United Airlines jetliner





1949 The ostrich feathers were actually a fan affixed to the model's hat

 $1950\,$ Ever in the forefront, Vreeland may have been the first fashion editor to champion blue hair dye—temporary, of course—"to match your dress and your eyes"





1957 An evening silhouette, snapped by Avedon

1958 A cocktail-ready army of candy-colored bubble dresses



 $1939\,$ For the 50th anniversary of the Eiffel Tower, this shoot took place amid its iron beams above Paris



 $1940 \ \, \text{Desert elegance, photographed by Vreeland} \\ \text{favorite Louise Dahl-Wolfe}$



 $1942 \ \, \text{Vreeland staged this session at architect} \\ \text{Frank Lloyd Wright's mountaintop house in Arizona} \\$



 $1944 \ \text{A four-legged} \\ \text{figure in new stockings}$



1946 Winter fashions designed by Olympic skier Ann Cooke, pictured on the slopes of Vermont by Genevieve Naylor



1946 The postwar years brought trim, shipshape tailoring, captured here by Dahl-Wolfe



1947 Known for her signature red nails, Vreeland cloned the look for a cover



 $1952 \atop \text{Parker channeled the} \atop \text{holiday season}$



1952 Snow and Vreeland reviewing layouts in the office



1954 A luminous beachgoer, photographed by Lillian Bassman



1954 Another of Bassman's bathing beauties



 $1955\,$ Richard Avedon's iconic portfolio of the graceful Dovima, flanked by elephants, for the September issue





1960 Avedon's forward-facing vision



1961 Avedon photographed 1962 Vreeland's final Bazaar the Kennedys in Palm Beach



cover, shot by Melvin Sokolsky



Why Hunter creative director Alasdhair Willis is making it rain. By Karen Dacre
Photographs by Martin Schoeller

The wet look. Shirt, pants, and watch, Willis's own. FASHION EDITOR: Joanna Hillman



Nothing puts a damper on Alasdhair Willis's style. Here, the design virtuoso opens up about breathing new life into the British boot brand Hunter, talking shop with his wife, Stella McCartney, and why the forecast is looking brighter than ever—rain or shine.

ike all good Brits, Alasdhair Willis loves to talk about the weather. "I've become something of an authority on wind and rain," he tells me wryly. "It makes me a fun dinnerparty companion." Indeed, in his two years as creative director of the 159-year-old Scottish Wellington boot brand Hunter, Willis has, along with his intense study of rainproof fabrics and rubber, become an obsessive tracker of all things meteorological, a barometer by which he has come to measure not just the

weather but the company's success. "We've had the warmest, driest spring on record this year—historically, that would not be good for a brand like this," he offers. "But we're doing really well. It's not pouring rain outside and business is still booming. That tells me we're doing something right."

I meet Willis on one of those unseasonably warm, dry spring days at Hunter's London headquarters, where his whitewashed office is almost entirely free of clutter. The 45-year-old Yorkshireman is as pristinely presented as ever, in a navy crewneck sweatshirt, beige trousers, and box-fresh Adidas. His eyes are the brightest shade of blue and, coupled with his soft northern accent, have earned him near heartthrob status in fashion circles. Willis is known for having enviably good taste, and is frequently recognized for being one of the most sartorially astute guests at his wife, designer Stella McCartney's, Paris shows (a quality emphasized when, season after season, he proudly stands to applaud her).

Unlike McCartney, who honed her craft at London's prestigious Central Saint Martins college, Willis doesn't think of himself as a fashion designer—he studied fine art at the Slade School, and admits that he gets a thrill out of the geekier aspects of his job. "I love working on the really technical stuff," he says, enthusing over an image of a boot from Hunter's new high-performance Field line that he has pulled up on his iPhone. "I'm about rationalizing design. It's not minimalism but a reduction in componentry. Everything has to measure against some purpose."

It's this attention to detail that Willis has drawn upon in working to transform Hunter into a global fashion force. Having collaborated with some of the world's largest brands—in addition to cofounding the glossy design magazine Wallpaper*, he started the consultancies Announcement, a creative shop with a client list that includes David Beckham and Adidas; and the Anonymous Partner, a go-to for Veuve Clicquot and Christie's—Willis was something of a dream appointment for Hunter CEO James Seuss, who got to know him while heading up McCartney's label. On Willis's watch, they've launched Hunter Original, a ready-to-wear line that scored the galoshes brand a coveted spot on London's Fashion Week schedule last year, and opened Hunter's first stand-alone shop, on Regent Street in London. (There are plans to open stores in New York

and Tokyo.) The company has also made huge inroads in the U.S., where Hunter's new Original Short Fringe boot has sold well. "We're not a fashion brand in the traditional sense," explains Willis. "The people who love and wear Hunter come from many different walks of life, and always have. I am very keen to maintain that."

In February, Willis unveiled his fall collection in an industrial space on a catwalk surrounded by waterfalls, swiftly silencing those who had once laughed at the proposition of a rain boot label mounting a runway show. "For me, the show is about creating an experience," he says. "We're not concerned with hopping on the latest trend. We have a strong personality. We know who the customer is, and we design around their world."

onspicuously low-key, Willis and McCartney reside in leafy West London, and are more likely to be found enjoying a quiet lunch with friends or collecting one of their four kids from school than at red-carpet events and fashion parties. The pair famously fell in love after meeting for a business breakfast at Brown's Hotel, when Willis was asked to consult for McCartney's brand during its very early days."We had the meeting, and then I called her that same day," recalls Willis. "The rest is history." They also like to escape the city regularly. A country estate in Worcester-where rose-dotted hedgerows conceal a redbrick Georgian encircled by English gardens—serves as their weekend getaway, while vacations are often spent in Scotland, where the couple married in 2003. "We try to keep our family time safe and protected," he says. "It's not always easy, especially during particularly busy times or when we both have shows coming up. But we do our best. It's a juggling act." That said, Willis, a lifelong fan of the Middlesbrough FC soccer team, isn't above taking (or wearing) his work home with him, especially at his and McCartney's kids' soccer and rugby games. "The Hunter boots and jackets come in useful for those," he adds.

Do Willis and McCartney ever swap tips? "Of course, we support each other, and we talk to each other about what we're doing," he says. So they're not arguing over next season's shoe shape or trying to decide on a soundtrack for their next show as they're packing school bags and loading the dishwasher? Willis laughs. "I imagine we're like every other couple," he says. "My wife asks for my opinion, and I ask for hers, but mostly she tells me to trust my instincts. That's the best sort of advice."

Alongside Stella's famous dad, Sir Paul, Willis and McCartney's children—two boys and two girls, ages four to 10—are front-row regulars at both of their parents' shows. The kids also seem to have strong opinions when it comes to fashion. "My youngest son, who is seven, is quite inventive," says Willis. "He's always playing around with clothes. That's got to have come from Mummy and Daddy. He comes down to breakfast on a Saturday wearing a football kit and a more formal jacket. I love that."









Grace Kelly at age 25, photographed by Howell Conant in Jamaica, 1955

WHEN I WAS LITTLE, my mom would show me photographs of her, but I didn't understand that she was this huge icon," says Jazmin Grace Grimaldi of her paternal grandmother, Grace Kelly. "I love the pictures where she's quirky and smiling. There's one of her wearing a bathing suit, holding an orange on a stick, with these excited eyes," she says, recalling an image of a young Grace at the height of her screen career, before her marriage to Monaco's Prince Rainier III, when she was not much older than the 23-year-old Jazmin is today. "She seems so natural and carefree."

The eldest daughter of Prince Albert II, Jazmin lives in New York, where she attended Fordham University and is now embarking on a career as a singer and actress. She's calling, though, from the Prince's

Palace of Monaco, where she's visiting for the baptism of her twin baby half-sister and -brother. Theatrically, she describes the majestic living room where she's sitting, its pastel walls adorned with portraits of the late Princess Grace as she's more traditionally remembered: demure Hollywood ingenue, elegant wife of Rainier III, and muse to fashion houses from Hermès to Christian Dior before she was killed in a car crash in 1982, at the age of 52.

Another of Jazmin's favorite spots in Monaco's sprawling, 235-room historic fortress on the French Riviera is the late princess's dressing room, where many of her keepsakes are permanently enshrined. Jazmin, who shares her grandmother's creamy complexion and is currently growing out a blonde pixie cut, was introduced to Kelly through her films. "One of my first and fondest memories involving my grandmother was watching *High Society*," she says of the 1956 musical, in which Kelly starred alongside Bing Crosby and Frank Sinatra. "It was the first time I realized we had a connection. I'm passionate about acting, singing, and dancing," adds Jazmin. "I saw that in her in this movie. It was a real goose-bumps moment for me."

Grace's grand mystique owes much to her ability to navigate disparate worlds, which is something Jazmin has been forced to do in her own life. As Jazmin weaves together an understanding of her grandmother, she is also working to build a relationship with her father. Jazmin's mother, Tamara Rotolo, met Prince Albert in 1991 while vacationing on the Côte d'Azur. The pair had a brief relationship but never married, and after Rotolo became pregnant with Jazmin, she decided to raise her daughter away from the intense spotlight of royal life. Like Grace, Jazmin grew up in the U.S. Born in Palm Springs and raised in Palm Desert and Orange County, she had a childhood characterized by a conspicuous normalcy: She got straight A's through Catholic school, played the forward position on her middle school's basketball team, and, also like her grandmother, displayed an early appetite for the stage, performing with her church choir and in school plays. But she didn't connect with her father until later on, and just over a decade ago, at the age of 11, she visited Monaco for the first time. The trip marked a turning point that would redefine their relationship. "I wanted that moment to connect with my father, to get to know him, and to have him get to know me," Jazmin says. "Not having had that figure around, I missed that. It's wonderful that it happened when it did, and we've been enjoying a great relationship ever since."

The fact that she was the prince's daughter was never a surprise to Jazmin; her mother, with whom she is close, was always honest about her lineage, and communicated occasional messages from her father over the years. "It's just what it was," she says. But having developed a tendency toward privacy, Jazmin didn't delve into her "situation" with friends, and while rumors had been

brewing in Europe, they were slow to cross the Atlantic. Only once the media pieced together Jazmin's story, and the prince formally acknowledged her as his daughter in 2006, did the less appealing trappings of royalty enter her life. In Jazmin's case, that meant the arrival of the paparazzi—just in time for puberty, she notes. "I was 14, getting ready to go to high school, when it hit the media that my father had a daughter, and it was me," Jazmin remembers. "It's a difficult time for any young adult, and it was an adjustment to have that attention. But I knew it was going to come someday." She adds candidly, "This is my first interview, my first time going public. It's delicate, but I think I'm ready to step out and share my story a little bit further."

Jazmin has since been welcomed warmly by the prince and his wife of four years, Princess Charlene (formerly Wittstock), and has traveled to Monaco many times, sometimes accompanied by Rotolo. On this most recent trip, Jazmin has plans to attend one of the principality's most extravagant annual events, the Grand Prix, but her main focus is on spending time with her new siblings, Gabriella, Countess of Carladès, and Jacques, Monaco's heir apparent. "I can't wait to be a sister to them and watch them grow up," she says dotingly. "They have these beautiful, big blue eyes—and they are both already so



Jazmin's father, Prince Albert II of Monaco

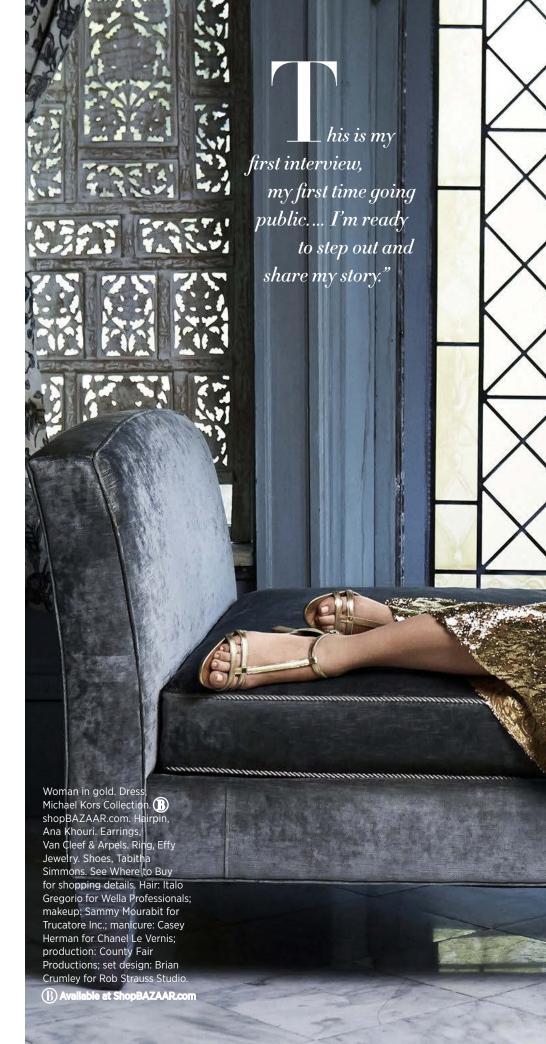


well behaved!" Jazmin is also cultivating a relationship with her 11-year-old half-brother, Alexandre Coste, the prince's son from another relationship. (As Monegasque law requires an heir's parents to have married, neither is in line for the throne, though both are eligible for a portion of their father's estate.) "We like to share family meals, have barbecues, go to the beach, everything a normal family does," Jazmin says of a typical visit to Monaco. "Except with heavy scheduling."

azmin has struck up a particularly close friendship with her cousin Pauline Ducruet, 21, who also lives in New York. In Monaco, they recently lodged together with Pauline's mother, Princess Stéphanie, and Jazmin's other cousins Louis and Camille. In New York, the girls attend film premieres together, brave sample sales, and—both foodies—dine out as often as possible. Jazmin spends much of her time immersed in the arts, whether at Cinema Society screenings or music venues like Le Poisson Rouge and the Village Vanguard.

She has also been finding her own voice, so to speak, which, it turns out, is operatically trained and pairs marvelously with an upright bass. After singing with a friend's band in college, she launched her solo career with a cabaret-style showcase, Fall in Love With Jaz ("The pun is intended," she says wryly), at Manhattan's Duplex Theatre last February. Backed by her twangy four-piece band (and citing inspirations from Sia to Freddie Mercury), Jazmin performed soulful takes on musical standards and is planning a follow-up show this fall. At the same time, she has her eye on a graduate degree in international relations, and—having studied business at Fordham and worked for the U.N.'s World Food Programmehopes, down the line, to marry humanitarianism with the arts professionally. At the ripe age of 14, she founded the Jazmin Fund, an ongoing philanthropic project currently focused on bringing basic classroom and medical supplies to Fijian villages. Jazmin's long-term goal with the fund is to return to Fiji and build a community center where local children can engage with music and other arts.

Draped in the season's most elegant gowns, Jazmin personified Old Hollywood glamour while sitting for the pictures in this story, shot by Michael Avedon, whose late grandfather Richard Avedon photographed Grace Kelly. Smiling, she remembers just how early her flair for the dramatic took hold, beginning with her school roles as Belle and Cinderella. "How funny," Jazmin says, "that I would play the ingenue."





n today's hyperconnected world, where the average person stares at a mobile device for nearly three hours a day, there's a new wrinkle: All that time looking down at your phone or iPad may be contributing to more lines and skin laxity, what some doctors have dubbed "tech neck." "It's definitely a real phenomenon," says Dendy Engelman, a dermatologist and director of dermatologic surgery at New York's Metropolitan Hospital. When your head is tilted downward at a 45-degree angle, such as while typing, texting, or scrolling through Instagram, you're repeatedly squishing the skin into folds and keeping your muscles in a loosened, untoned state. And since neck skin is thin and delicate, similar to the under-eye area, the aforementioned repetitive squishing makes your neck "more prone to showing signs of aging," says dermatologist Rachel Nazarian, an assistant clinical professor at the Icahn School of Medicine at Mount Sinai in New York. Luckily, improvement can be had without going under the knife. The latest

in-office treatments have little downtime but offer significant results, perhaps one reason "more and more patients are coming in younger and younger—in their 30s and 40s, not 50s and 60s—to tackle their neck issues," says Eric Schweiger, a New York dermatologist. For overall tightening of slack skin on the neck and jaw, many doctors turn to Ultherapy (\$1,500–\$2,500) as their first weapon, relying on its ultrasound heat to stimulate the skin to regenerate collagen. Best results are seen

after two to three months, says Nazarian. In a similar vein, Thermage (\$1,500–\$2,000) uses radio waves to prompt the same collagen response. While some people get fantastic results with either of these energy-driven therapies, it depends on how one's individual skin reacts, making it a possible hit-or-miss. That's why the newest twist on the radio-wave modality, called ThermiTight (\$3,000–\$5,000), is so promising:

The treatment delivers radio frequency waves via tiny probes injected under the skin—offering a single, high-intensity, albeit pricey, treatment.

If the horizontal lines on your neck are deeply etched, fillers can provide instant gratification, says New York dermatologist Heidi Waldorf, who favors hyaluronic acid–based options like Belotero or Restylane Silk (about \$750–\$3,000). Another quick but effective fix: Botox (around \$750). It can help relax the vertical (platysma) muscle, which gives the neck a ropy look, says Waldorf. To repair sun damage and overall texture, a non-ablative laser like Fraxel (\$750–\$1,500 per session; up to four sessions may be needed) requires downtime but works well, says Schweiger. "Ideally, we combine a few different modalities over

a few treatment sessions," notes Nazarian.

BANISH TECH NECK

Have the hours you've spent looking down at your phone resulted in a not-so-smooth neck? Liz Krieger investigates the best fixes. For those who would rather get their solution in a jar, the same powerful, prescription-strength retinoids you rely on to speed cell turnover on your face (Renova, Retin-A) can be used on your neck. To tighten slack neck skin, "look for products containing peptides, which can stimulate collagen and elastin synthesis," suggests Nazarian. Another ingredient you want: hyaluronic acid, which boosts moisture and plumps lines. StriVectin Tightening Neck Serum Roller (\$89), Revision Skincare Nectifirm (\$68), Clinique Repairwear Sculpting Night Cream (\$65), La Prairie Anti-Aging Neck Cream (\$240), Clark's Botanicals Age-Defying Neck Cream (\$104), Rodial Glamtox Neck Mask (\$65), and Lancôme Rénergie French Lift (\$155) are all terrific options for neck skin.

With some TLC, your tech neck can look youthful again—lifted, firm and much smoother. Chin up, ladies. ■



THIS PAGE ROBERT HENRI, GER*TRUDE VANDERBILT WHITNEY* 1916, OIL ON CANVAS, OVERALL: 49 15/16 x 72 IN (126.8 x 182.9 CM), WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, GIFT "LORA WHITNEY MILLER. ON TURN PAGE, GERTRUDE VANDERBILT WHITNEY PHOTOS (FROM LEFT); HERBERT GEHR/THE LIFE IMAGES COLLECTION/GETTY IMAGES; EVERETT COLLECTI

Whitney Museum founder **Gertrude Vanderbilt Whitney** was the definition of an iconoclast. With the museum's glossy new home now open for business, Bazaar traveled to her former estate on Long Island, capturing model Bella Hadid in Max Mara as we explore Whitney's passion for art and creativity, which knew no bounds.

By Christine Whitney Photographs by Sebastian Faena



t was in the attic of a house on a family estate in Old Westbury, New York, that Flora Miller Biddle really got to know her grandmother, the sculptor, art collector, and

Whitney Museum of American Art founder Gertrude Vanderbilt Whi tney. "I went to college very late in life; I was in my 40s," says Flora. "I was assigned to do a paper about somebody I knew and admired, so of course I picked my grandmother. My mother had inherited the [Old Westbury] house where Gertrude and her husband lived on Long Island. She said, 'Go up and look in the attic. I think there's some stuff there," recalls Flora, who was 13 when Gertrude passed away in 1942 after a long illness. "I found this extraordinary trove of papers and photographs in suitcases and boxes, and closets full of clothes. She had thousands of letters—tons from aspiring suitors or beaux, and very personal journals.

You could tell from the handwriting what some of the people were like and where they were from—clubs and yachts and rich places, rich countries."

The estate was not only home to an impressive cache of documents but also to one of Gertrude's sculpture studios, where

she worked while her husband, Harry Payne Whitney, was out playing polo. "There's the fantastic big room that Mrs. Whitney did sculpting in—very big pieces too, which were hoisted up into the studio from the cellar," explains John LeBoutillier, Gertrude's great-grandson, who has lived at the studio since 1982. "She would have scaffolding put up and work on the piece, and when it was finished she would lower it through a trapdoor into the basement and onto a cart, where a horse would pull it out through a tunnel." Adds Flora, "She wrote about how excited she was to have that studio. She had all of these exotic birds that were loose and wandering around, and a beautiful black swimming pool and gardens that were gorgeous." >







he really had sort of
a double life—her very proper
Vanderbilt life, and then her
much more bohemian life."
—Wendy Goodman

he opening of the vast Renzo Piano—designed Whitney Museum building in Manhattan's meatpacking district this past May once again made Gertrude's life and legacy the talk of the town. The Italian luxury brand Max Mara, which sponsored the festivities surrounding the launch of the new space, used the Old Westbury estate as a backdrop for its Spring 2015 Elegante line campaign video, and for this issue *Bazaar* enlisted model Bella Hadid to channel Gertrude on location at the studio, with its Howard Cushing murals, sprawling gardens, and spiral staircases.

Gertrude, who opened the Whitney Museum in 1931 after the Metropolitan Museum of Art rejected her offer to donate her 500-piece collection of modern art, was herself a woman of contradictions. Born in New York in 1875 to railroad titan Cornelius Vanderbilt II and Alice Gwynne Vanderbilt, she both followed and flaunted convention. "She really had sort of a double life—her very proper Vanderbilt life from growing up, and then her much more bohemian life, discovering herself

as an artist and moving downtown," says writer and editor Wendy Goodman, who researched Gertrude while putting together a book on her equally notable niece, Gloria Vanderbilt.

Flora's long journey to understand her grandmother was similarly illuminating. "She was mostly interested in being an artist," Flora says. "She was a sculptor and had teachers who were well-known artists themselves whom she wrote about. She was just fashionably involved with becoming the best artist she could be. This was not an usual thing for a young woman in her position, especially since by that time she was already married and had three children."

In 1907, Gertrude installed herself in a renovated carriage house on MacDougal Alley in Greenwich Village, where she pursued her own art while offering support, financial and otherwise, to unsung local contemporaries including Edward Hopper, Robert Henri, and George Luks. Her actions raised more than a few eyebrows. One newspaper headline read, DAUGHTER OF CORNELIUS VANDERBILT WILL LIVE IN DINGY NEW YORK ALLEY. In 1919, Gertrude

told *The New York Times*, "The people I met were all very nice about it. Very. In the manner that a fond parent pats a wayward child on the head. In a manner that implied...that I should get over it in time."

Thankfully she did not, instead giving life to an institution that has grown into one of the world's premier museums for modern and contemporary art, now home to more than 22,000 works by some 3,000 artists, the majority of them American. The caretakers of Gertrude's benefaction, which include Flora, who is the Whitney's honorary chairman, and her daughter Fiona Donovan, a trustee, have ushered in a new era for the museum. But the patron and materfamilias's enduring influence extends well beyond the building's walls, the work she created, and even the artists she championed. Gertrude "passed down the concept that being a woman doesn't limit you in any way—and that's been passed down through my mother to me, and I hope to my own daughters," says Flora. "My belief in artists is unlimited; I think that they are the most important people, along with teachers, in our society. I'm sure that's the way that my grandmother felt. I'm very lucky to have that legacy."





WHERETOBUY

Covers Newsstand Harry Winston bracelet and ring. prices upon request, 212-399-1000, Subscriber Harry Winston earrings and necklace, prices upon request. 212-399-1000. Internal Marc Jacobs jacket, \$2,500, and pants, \$1,600. 212-343-1490. Harry Winston earrings, bracelet, and ring (left), prices upon request. 212-399-1000. Jennifer Behr hair clip. \$162. ienniferbehr .com. Stella McCartney shoes, 212-255-1556. Cartier ring, \$23,700. 800-CARTIER. Table of Contents Page 42 Emilio Pucci boot, price upon request. Web Table of Contents Page 48 Dolce & Gabbana gown, \$8,995, and shoes, \$1,495. 877-70-DGUSA. Van Cleef & Arpels earrings, \$37,300. 877-VAN-CLEEF. Forevermark ring and bracelet, prices upon request. forevermark.com. Mastheads Page 58 Chanel Fine Jewelry bracelet, \$113,000. Page 60 Bulgari bracelet, price upon request. The List Page 69 Dior watch, \$24,500. The A-List Page 72 Stella McCartney sandal, 212-255-1556, Wait List Page 76 Louis Vuitton shoe, price upon request. What's In, What's Out Page 80 Buccellati pendant, \$153,000. The Bazaar Page 85 Bottega Veneta necklace, price upon request. Simon G. Jewelry ring, \$7,480 (does not include price of center stone). Prada shoe, price upon request. Page 86 The Row bag, price upon request. The Style Page 94 Louis Vuitton chain, price upon request. Horoscope Page 108 Vahan Jewelry bracelet, \$150,000. Fabulous at Every Age Page 111 Prabal Gurung sweater, price upon request. Page 112 Rare Weaves jacket, price upon request. Hublot watch, \$16,400. *Page 113* Piaget watch, \$15,300. Antonini Milano bracelet, \$17,420. Audemars Piguet watch, \$25,100. Stephen Webster ring, \$15,000. High Style Page 137 Etro top, \$3,675, pants, \$3,456, and boots \$1,945. Stephanie Kantis cord (worn as necklace), price upon request. Neiman Marcus; 888-888-4757. Bottega Veneta necklace, price upon reguest. 800-845-6790. Beladora necklace, \$4,850. beladora .com. Rings, Amy Heilberg-AH Jewels, \$4,900. ahjewel.com. Beladora, \$1,250-\$4,250. beladora .com. Kathryn Bentley, \$1,700-\$1,900. dreamcollective .com. Ten Thousand Things, \$4,720. tenthousand thingsnyc.com. The New Bohemian Page 139 Dries Van Noten coat, \$2,100. IF, NYC; 212-334-4964. Jacket, \$2,170. Saks Fifth Avenue; 877-551-7257. Shirt, \$815, and pants, \$1,155. Barneys New York; 888-8-BARNEYS. Page 140 Lanvin coat, \$8,990, top, \$1,990, and skirt, \$4,350. 646-439-0380. Valentino Garavani boots, \$1.795. valentino.com. Page 141 Gucci vest. \$1.190. blouse, \$1,400, and skirt, \$2,200. gucci.com. Céline earrings, \$490. Similar styles available at Céline, NYC; 212-535-3703. Page 142 Chloé dress, \$3,795. Bergdorf Goodman; 888-774-2424. Dries Van Noten necklace, \$1,775. Barneys New York; 888-8-BARNEYS. Stephanie Kantis cord (worn as necklace), price upon request. Page 143 Alberta Ferretti vest, \$3,890, and sweater, \$2,340. 310-652-9000. Céline earrings, \$490. Similar styles available at Céline. NYC: 212-535-3703. Stephanie Kantis cords (worn as necklace and belt), prices upon request. Valentino Garavani boots, \$1,795. valentino.com. Page 144 Burberry Prorsum vest, \$1,595, and dress, \$15,000. burberry.com. Page 145 Michael Kors Collection dress, \$2,795. michaelkors .com. Dries Van Noten necklace, \$735. Barnevs New York: 888-8-BARNEYS. Etro boots. \$1,945. 212-317-9096. Natalie Portman Page 146 Givenchy by Riccardo Tisci dress, price upon request, and earrings, \$1,225. givenchy.com. Ellen Christine Couture hat, \$465. 212-242-2457. Tiffany & Co. bracelet, \$15,000. tiffany.com. Page 148 Dior coat, \$3,200, top, \$2,200, and skirt. \$3.500, 800-929-DIOR, Bulgari bracelet. \$61,000, and ring, \$11,300. bulgari.com. Page 149 Giorgio Armani dress, price upon request. 212-988-9191. Beyond Skin shoes, \$200. beyondskin.co.uk. Harry Winston earrings, price upon request. 212-399-1000. Pages 150-151 Prada dress. \$4,380. prada. com. Harry Winston bracelet and ring, prices upon request. 212-399-1000. Bulgari earrings, \$8,450. bulgari.com. Page 153 Gucci dress, \$4,900. gucci. com. Tiffany & Co. earrings, \$8,000, and ring, \$12,000. tiffany.com. Page 154 Dolce & Gabbana dress, price upon request. 877-70-DGUSA. Jennifer Behr hair clip, \$298. jenniferbehr.com. Harry Winston earrings, price upon request. 212-399-1000. Page 155 J. Mendel dress, \$8,500. 212-832-5830. Harry Winston earrings and necklace, prices upon reguest. 212-399-1000. All About That Waist Page 156 Miu Miu dress, \$5.325. miumiu.com. Loewe bag. \$1.150. loewe.com. Tom Wood necklace, \$320, tomwoodproject.com. Louis Vuitton shoes, price upon request, louisvuitton .com. Page 157 Hermès dress, \$5,450. hermes.com. J.W. Anderson earring, \$365. j-w-anderson.com. Tom Wood ring, \$480. tomwoodproject.com. 3.1 Phillip Lim bag, \$395. 31philliplim.com. Page 158 Céline coat, \$20,400. 310-888-0120. Page 159 Chanel dress, \$6,850. 800-550-0005. J.W. Anderson bag, \$1,215. Fivestory New York; 212-288-1338. Louis Vuitton shoes, price upon request. 866-VUITTON. Page 160 Bottega Veneta jacket and pants, prices upon request. 800-845-6790. Furla bag. \$428. furla.com. Louis Vuitton shoes, price upon request. Page 161 Stella McCartney coat, \$5,695, and top, \$975. 212-255-1556. Pants, \$1,300. Bergdorf Goodman; 888-774-2424. Page 162 Proenza Schouler dress, \$5,200, and bangle, \$670. 212-585-3200. Page 163 Donna Karan





New York dress, \$2,195, and belt, \$1,595. donnakaran .com. Louis Vuitton shoes, price upon request. A Bigger Splash Page 173 Hunter coats, \$925-\$995, and accessories, us.hunterboots.com. Hunter boots (on Willis). \$275. Jazmin Grace Grimaldi Page 174 Carolina Herrera gown, \$7,990. 212-249-6552. Mikimoto earrings, \$18,000. mikimoto.com. Cartier bracelet, price upon request. cartier.com. Page 175 Ralph Lauren Collection dress, \$12,000. ralphlauren .com. Page 177 Vera Wang Bride gown, \$5,700. verawang.com. Mikimoto earrings, \$18,000. Oscar de la Renta ring. \$295. oscardelarenta.com. Pages 178-179 Michael Kors Collection dress, \$3,795. Ana Khouri hairpin, \$21,600. Barneys New York, 888-8-BARNEYS. Van Cleef & Arpels earrings, \$17,300. vancleefarpels .com. Effy Jewelry ring, \$3,500. effyjewelry.com. Tabitha Simmons shoes, \$775. tabithasimmons.com. An Artful Life Page 183 Max Mara coat, bralette, and skirt, prices upon request, and shoes, \$625, 212-879-6100 Van Cleef & Arpels earrings \$52,000 Shinola dog leashes, \$125 each. 917-728-3000. Page 184 Max Mara coat, price upon request, and shoes, \$625. Van Cleef & Arpels earrings, \$52,000, and watch, \$40,100. Page 185 Max Mara bralette, price upon request, and skirt, \$675. Van Cleef & Arpels necklace, price upon request, 877-VAN-CLEEF.

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FABULOUS AT EVERY AGE CELEBRATION

Harper's Bazaar *and Estée Lauder* honor five inspiring women

azaar's annual Fabulous at Every Age Contest, sponsored by Estée Lauder, puts the spotlight on five readers of different ages who are living their lives with great style, grace, and confidence. This year's awards luncheon took place at New York's Le Bernardin Privé, where guests included artists Olympia Scarry and Shirin Neshat, musician Kim Gordon, and actress Morgane Polanski. Entrepreneur Juley Le, 29, accepted the grand prize of \$10,000; the other winners received \$5,000 each. Hotel suites for the winners were provided by the Surrey hotel. ■





Beauty NEED TO KNOW



PERFECT COMPLEXION

"The look is quite simple you want to accentuate your natural beauty," says Yadim, Maybelline New York's global makeup artist. For a flawless application, cleanse and moisturize your skin before putting on any makeup. "This gives you a smooth, clean canvas to work on," he says. Once your skin is dry, apply a dime-size amount of foundation with your fingers. "Brushes and sponges can cause makeup to look cakey," Yadim says. "Sheer it out using your hands." Hide any remaining redness or blemishes with Maybelline New York's concealer.

EXPERT TIP

Don't forget to apply foundation to your neck as well, advises Yadim. It will keep the coverage even and natural-looking.



FLAVLESS The state of the stat

Love the makeup you saw on page 121? Follow these expert tricks to create the look from start to finish.

"You want to accentuate your natural beauty," says makeup artist Yadim.



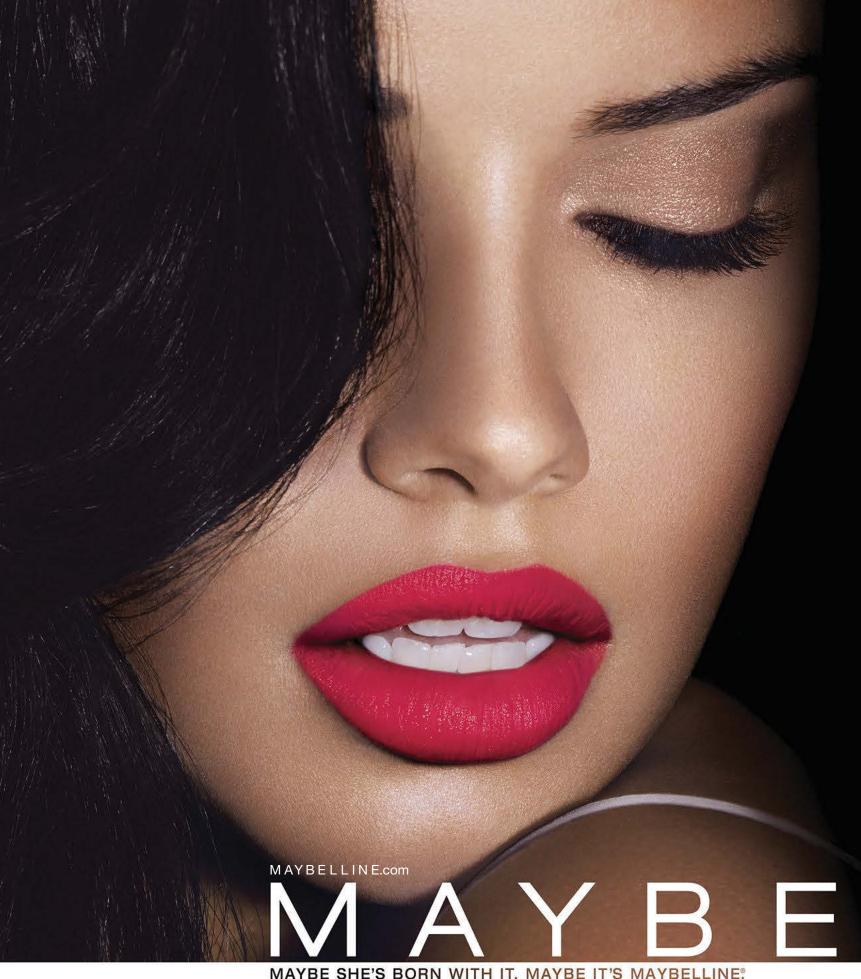
ADD A FLUSH

Blend a cream blush onto the apples of your cheeks, then play up your features with highlighter or a shimmery cream shadow, which Yadim uses on the cheekbones, brow bones, inner corners of the eyes, and Cupid's bow. "Don't go too heavy; keep it light."



FINISHING TOUCHES

Open up your eyes with a swipe of black liner along your upper lids, then curl your lashes and apply one coat of black mascara. Remember, "less is more," says Yadim. Complete the look with Maybelline New York Baby Lips Repairing Lip Balm in Clear (\$4.49).





HowBAZAAR



MY MOTHER, INGRID BERGMAN

Ahead of a new photo book, the legendary actress's daughter Isabella Rossellini recalls the woman behind the star

other never wore much makeup, and always had short hair. There was a freedom about her, and a modernity about her attitude. Being Swedish, she was very into open air, very sporty—which was unusual in Hollywood then but looks very contemporary today. I love that she is eating ice cream in this picture, because actresses in Hollywood had a tremendous pressure to maintain a certain weight, just as they still do today. When you see her clothes, they are so small—poor Mama! She would write longingly in her correspondence about eating ice cream, which she only did about once a year, and she would dream about it. So I know that this photo must have been a moment of great pleasure for her! I think my mom's favorite flavor was vanilla—something plain. I never met Gregory Peck because I was born after my mom worked in Hollywood, but I know they had a good professional relationship. My mom had fallen in love with my dad [Roberto Rossellini] and became pregnant with my brother before she could obtain a divorce

from her previous husband, and because of that she was not welcomed back to America during my childhood. I didn't meet any of her American costars until much later, when they were old and in wheelchairs. I grew up in Italy, and I didn't see many of my mom's Hollywood films until I was about 12 or 13 and there was a retrospective of her work on Italian television. Mama was traveling at the time, and I remember we called her and said, "Today we watched Spellbound." She was very pleased that we took an interest—even if we violated the rules of going to bed at 8:30 and stayed up until 10:30 once a week, when her films were on. I went to a few sets with my mom, but we had to shut up and be very good because the directors don't like any distractions. So we were very aware of that and tried to lie low. They would give us ice cream to keep quiet because they didn't care if we became fat! They wanted Mama to be skinny, not us. As told to Charlotte Cowles

Ingrid Bergman: A Life in Pictures will be published by Chronicle Books in September

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